

MARCH 1991

Guide

TO THE ARTS

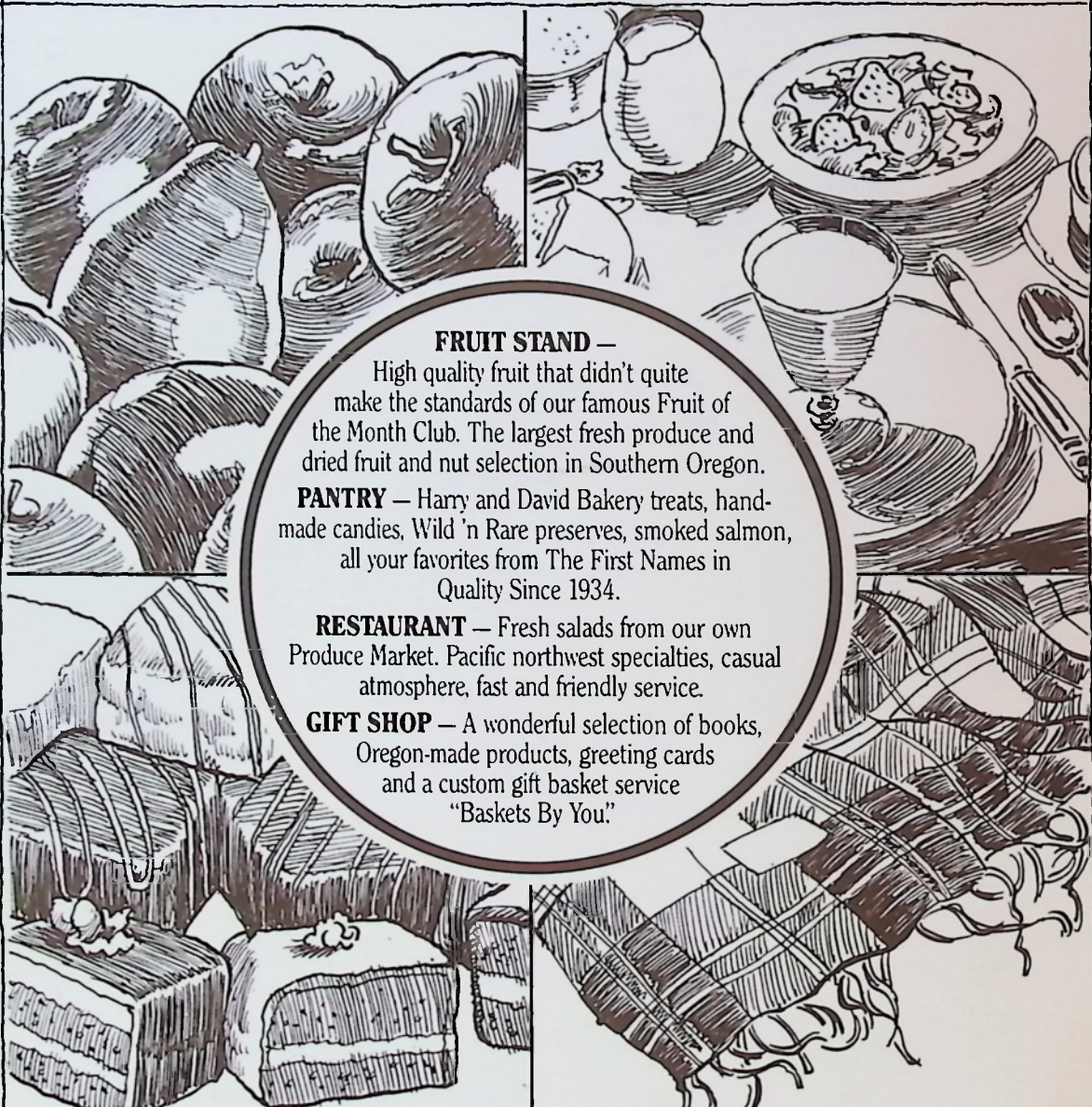
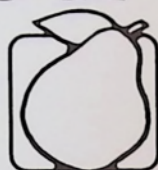


JEFFERSON PUBLIC RADIO

Harry and David's®

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A detailed line drawing illustration of various products offered by Harry and David. It includes several round loaves of bread or pastries, a bowl of fruit salad with strawberries and kiwi, a glass of milk, a plate with a fork and knife, a plaid gift basket, and several cakes or pastries. A central circular text box is overlaid on the illustration.

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MARCH 1991

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Front Cover: *Secrets are Easy to Keep in the Galapagos*, acrylic on canvas by Sandy Brooke. Exhibiting in the Rogue Gallery in honor of Women's History Month (see page 5).



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Calendar of the Arts Broadcast
Items should be mailed well in advance to permit several days of announcements prior to the event.

Jefferson Public Radio welcomes your comments:
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This column was written on the morning of January 15—only hours before the midnight U.N.-established deadline for Iraqi forces to withdraw from Kuwait or face potential military consequences. No one knows what will happen in the coming hours, days and months or what the situation will look like by the time this column appears in our *March Guide*. Amidst that uncertainty, there are a few broadcasting-related items I thought I should discuss.

Over the past week on almost a daily basis we've wrestled with programming questions occasioned by international events. Last week we scheduled a series of national call-in programs on KSOR devoted to the Gulf crisis, continuous coverage on KSOR and KSJK of the Congressional Gulf debate, as well as various other special broadcasts. These changes produced some new issues for us such as how to handle our normal broadcast of the Metropolitan Opera on Saturday morning when it conflicted with our Congressional debate coverage. (We pre-empted the Met on KSOR for the first time in 21 years and, instead, broadcast the Met over KSJK which at least made the opera available for our Rogue Valley listeners.)

We've also given more than our customary attention to our own locally produced material to assure that it meets our routine standards for objectivity and balance while at the same time covering the issues at hand from a regional perspective.

Now, with the possibility for war an eminent one, we have newly heightened reason to carefully consider these matters.

Our decisions about special programming coverage drew varied listener reactions last week. A few callers were uninterested in the special coverage we provided and missed the programs which were preempted. On the whole, however, we received strong positive reaction for our decision to carry these special broadcasts. At this writing we're still receiving letters from listeners thanking us for the Congressional debate coverage.

In the weeks ahead it seems likely that we will, increasingly, be faced with similar programming decisions. Like NPR, we've already formulated our basic approach for these contingencies and I thought it would be useful to describe for you our general objectives and approaches.

Because we operate a network of stations, the first major issue with which to wrestle is how to make use of that capability. In general, we avoid offering precisely the same programs on all of our stations because the satellite stations generally serve listeners who also

The Avenues to Truth

receive KSOR and the duplication is, therefore, wasteful. We realize there are exceptions such as in Roseburg, where at this writing the KSOR translator is temporarily out of service, or in some canyons of Jackson County where KSJK(AM) is available but where FM reception is difficult. But we *do* have the opportunity to present different programs simultaneously over different stations and, generally, we seek to do so because it serves the interests of the majority of our audience.

As we decide to preempt regular programming for special coverage, our objective will be to provide important coverage to the majority of our audiences while at the same time preserving, as best we can, the programs we routinely broadcast by offering them on certain of our satellite stations. Because special coverage frequency changes network schedules, just as our own, this isn't always possible. For example, NPR's feed of *All Things Considered* could easily become subsumed by a special presidential press conference so that the "normal" program wasn't being fed to us to transmit to you. A program like ATC is modular and it is possible for the program to exist in one form as fed to the eastern time zone and then have some breaking news event take over thirty or forty-five minutes of the later feed of ATC, which in the Pacific Time Zone feed would bump program content that was heard earlier in the East. These matters are obviously beyond our control. However, to the extent we can, we'll maintain normal programming offerings, via our satellite stations, when we preempt programs for special coverage.

What that then means is that KSOR, in particular, will be the station on which we will tend to offer "specials" and special coverage of the Gulf crisis.

The second major issue we face has to do with the question of how much national and international coverage we should provide. When we are confronted with the decision as to whether to schedule a special broadcast on

the international situation, if we are to err in that judgment we will seek to have the error fall on the side of "too much." We appreciate the value which our listeners attach to our music and entertainment programs. But I am painfully aware of the paucity of major news and public affairs coverage of news and public affairs. Only weeks ago, when both the gas and electricity systems failed here in Ashland, I sat in my darkened house late at night listening to a battery radio hoping to find some station offering information on the situation. There was no station which did, including Jefferson Public Radio's Rogue Valley stations. In our case it was because we are not staffed at night in a way which allows that type of coverage and I, along with other listeners, keenly felt that void in coverage. But the next morning we tried aggressively to remedy that situation and provided a good deal of information for local listeners, still without electricity, who were wondering what had happened and when relief might occur. I'm unaware of any other radio station which really tried to do that. That experience has helped shape our views on how to approach coverage on the Gulf crisis.

Radio as a whole is no longer a "long form" medium. Commercial radio seldom offers very much in the way of detailed news. Public radio is often the only spot on the dial which does. I was only a little surprised to find that KSOR was the only radio station in our local market which carried the presidential press conference, last Saturday, following Congress' authorization for the use of force in the Gulf.

It's true that television, particularly cable, does carry much more extensive coverage of such events than do most commercial radio stations. But I have some problems in relying upon television to do the job. Many homes have no cable service and many listeners are in their cars or at work where neither television nor cable television are an option. Also, compared to national averages an atypically high percentage of our listeners have no television in their homes, and in some areas we provide the only broadcast signal of any type available to local residents.

Given those realities, we believe we have some special obligations and responsibilities to provide coverage of events which shape the lives of so many Americans and which have such profound impact upon foreign citizens and the world order. We believe we have an obligation to provide such coverage over Jefferson Public Radio.

As always, we will do our best to see that our air time is used productively for our listeners and will not wantonly preempt programming solely because some special broadcast is available. We'll try to assure ourselves that such special coverage is of sufficient impor-

tance to justify the preemption. But, as I have already indicated, if we are to err in that judgment we will seek to have that error fall on the side of "too much."

The third major issue we face has to do with "point of view" problems. For years at various times listeners have complained to us that National Public Radio (NPR) was too politically biased. This occurred despite the fact that the most respected national figures from both liberal and conservative viewpoints have often sent letters to NPR commending them for the fairness of their coverage. Nevertheless, some listeners have believed that NPR was too liber-

I believe our
responsibility is to
present accurate
information as
fairly and objec-
tively as we can.

al; others that it was too conservative. During the Gulf call-in programs we broadcast last week, which were produced by two NPR member stations rather than by NPR itself (and which, therefore, did not run under the NPR imprimatur), we took simultaneous calls from listeners complaining that the programs were too "hawkish" and too "dove-ish." When two listeners can come to so completely opposite conclusions about precisely the same program, what that means to me is that the presentation of any data about a point of view they don't share is offensive to them and/or the programs were pretty well-balanced between those points of view.

I believe our responsibility is to present accurate information as fairly and objectively as we can. Our job is, most assuredly, not to propagandize or to present a given point of view with the intention of *persuading* listeners of anything. We believe our listeners are intelligent and thoughtful and, given the facts covering a broad spectrum of ideas and opinions, will arrive at their own wise conclusions. Our job is to provide you *all* of that information so that you can come to your own conclusion. That necessarily means that there will be times when we are broadcasting some viewpoint with which you, or I personally, don't

happen to agree. But that's our job—at least as I see it.

Therefore, we will *not* suppress material simply because you, or we, happen to disagree with its point of view. I suspect that, on more than one occasion, you have heard something on Jefferson Public Radio which angered you. I know I have. But that's part of providing a spectrum of opinion. We will continue to do just that.

Some listeners say, "I don't want my money used to help broadcast something in which I don't believe." The corollary is that other listeners, who don't share your views, are helping to pay the cost of presenting programming whose point of view you do share and they don't. Without that collaborative commitment to presenting all points of view no information would be presented.

Sometimes people ask about the name Jefferson Public Radio and assume, incorrectly, that it seeks in some fashion to directly honor Thomas Jefferson. It doesn't. It refers to the century-old, semi-serious effort on the part of southern Oregon and northern California regions to form their own state, the state of Jefferson (obviously named after the former president). That is precisely the region we serve.

But, if we had sought to name JPR for the former president, in my view that might have been fitting. It was Jefferson who said: "No experiment can be more interesting than that we are now trying and which, we trust, will end in establishing the fact that man can be governed by reason and truth. Our first object should therefore be to leave open to him all the avenues to truth. The most effective hitherto found is the freedom of the press. It is, therefore, the first shut up by those who fear the investigation of their actions." In his first inaugural address Jefferson also said: "Error of opinion may be tolerated where reason is left free to combat it."

That's our view. We don't ask, or expect, that all of our listeners will agree with everything we present. But we think it's our job to present everything and let listeners decide what they believe.

These are trying times for us all. In the midst of a great deal of uncertainty and anxiety, we shall do our best to remain a broad avenue of objectivity.

In short, we'll do our job as best we can, and join with you all in praying for a peaceful and just world order.



Ronald Kramer
Director of Broadcasting

Volunteer Profile



Always shy, John Foster hides behind his seven-year-old daughter, Stacy Blue.

John Foster, host of Tuesday *Post Meridian* and Saturday *Ante Meridian*, lives for music. John can be found in the Jefferson Public Radio studios hours before his programs begin, auditioning new CDs and endlessly testing different combinations of music. He just celebrated his sixth anniversary as a Jefferson Public Radio volunteer.

John was born in Columbus, Ohio, but grew up (literally) in Disneyland, where his father was a concessionnaire. His parents provided his earliest musical environment. "I grew up in a house full of Ella Fitzgerald, Duke Ellington, and Jimi Hendrix," he says.

A drummer, John first played in a late 1960s garage band, and has been a member of such legendary Rogue Valley rock groups as Blue Cheese and Yankee Lady. He also sat in with the Shirelles and jazz guitarist Tal Farlow when they played Ashland—John says playing with Farlow was a high point in his musical career.

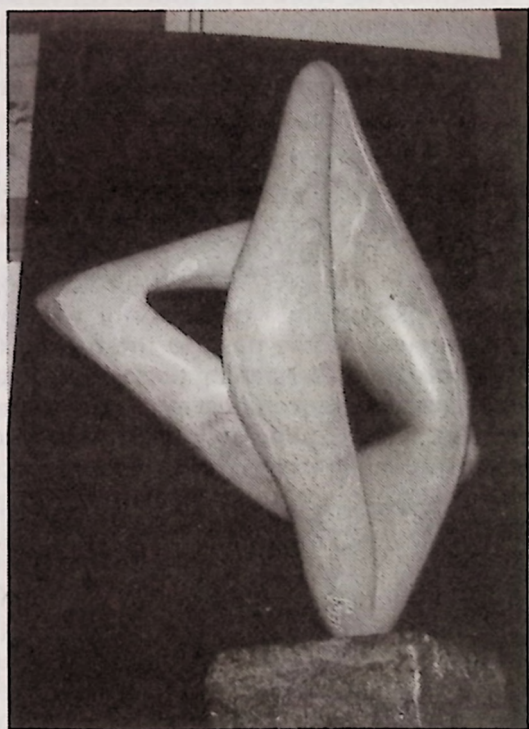
John is often in Rogue Valley schools as a substitute music teacher. He says, "My goal as a teacher is to convince the kids that it's O.K. to surrender to the music—as long as it's music from the heart."

Certain Women

by Nan Trout



J. Ellen Austin
Marie Baxter
Janit Brockway
Sandy Brooke
Teresa Long-Shostrom
Claudia Marchini
Lynn Rothan
Carol Tikijian-Torigian
Nan Trout

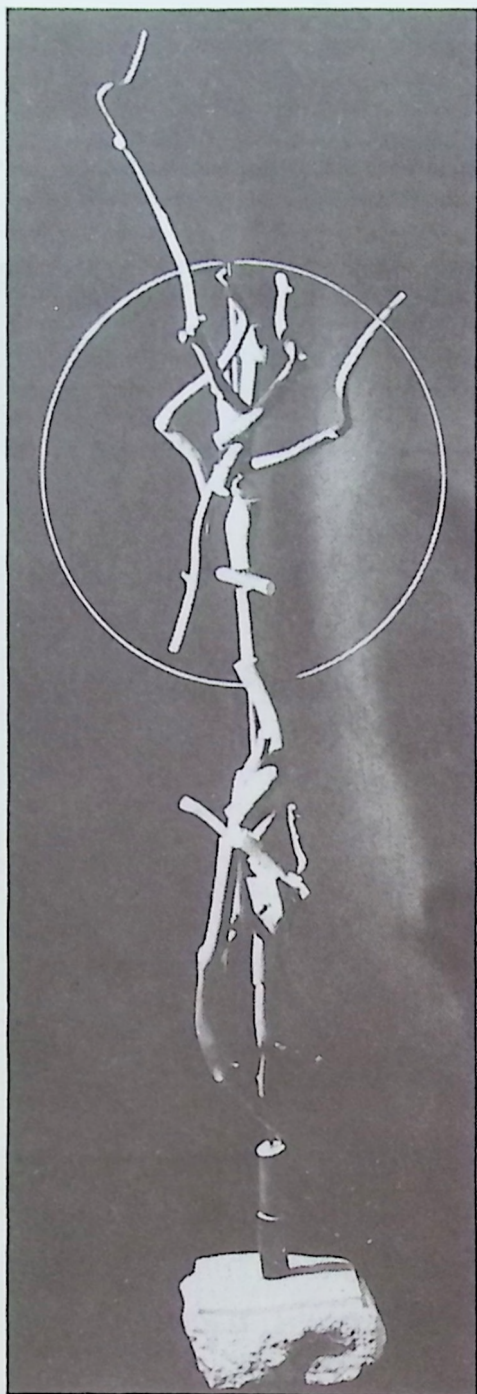


Choices,
Utah alabaster on black granite,
by J. Ellen Austin

Certainty may not always be a virtue, but there is always a point in a person's life when it is definitely an asset.

This month, The Rogue Gallery in Medford is exhibiting nine women artists who have all developed a certain style. Each artist uses symbolic and organizational elements in her chosen media to articulate her concerns in a way that is visually her own. This exhibition, which runs from March 8 to March 30, 1991, is in honor of Women's History Month.

Women are supposed to be garrulous communicators and the Gallery decided to turn this tired cliché on its head and present a visual conversation. This choice has mediated an exhibit that focuses on "voice" and individual conviction rather than on shared themes and ideologies.



Hysterical Woman in a Full Moon, Madron, alabaster and steel, by Marie Baxter

J. ELLEN AUSTIN is an artist who is interested in the "language" of her craft. Working in the round has its own necessary grammar and her sculptural expression derives from having worked and studied on the East Coast with Italian master stone carvers before moving to Ashland. Her stone and wood sculptures

speak from the classical tradition. They reflect her impulse to make durable her own interior dialogue.

MARIE BAXTER, who is another Ashland sculptor of a different generation, expresses a similar need to turn a thought or an intimation into a physical form. She discovers her materials on walks in the country, brings home natural and man-made objects or perhaps only an idea, which she restructures into forms that are sensually, figuratively and spiritually female.

JANIT BROCKWAY received her BFA in 1983 at the Oregon Art Institute in Portland. She exhibits in central Oregon and throughout the Tri-cities area. This is the first chance for gallery visitors in the State of Jefferson to see her ceramic sculpture. She is specific about the communicative values she explores in her work, remarking, "My figures are conceived from my personal experiences, interpretations of conversations... they represent a clip of an experience or a totem image; the figure is a vehicle to convey a statement or a gesture."

SANDY BROOKE has taught drawing and painting for the Oregon Arts Commission "Artist in Education" program, in classrooms and art centers to adults and children all over Oregon. Her work in acrylic is energetic and vivacious, the work of an ardent conversationalist. A common language is what makes a conversation work and Sandy Brooke, from Corvallis, is committed to sharing her understanding of visual imagery.

TERESA LONG-SHOSTROM is still involved with her own formal training at SOSC, and has found some of the visual metaphors that are significant to her and uses them with certainty. She writes: "Many of my paintings contain a doorway or window; a passageway to the past, to the future, or to other realities. By opening doors... we become more aware, more conscious. Through this growth and openness we find our own truths."

CLAUDIA MARCHINI has only recently transplanted herself to Merlin from the Southwest. Hers is a clear, strong voice that asserts the power of visual images to absorb and reflect felt life. She will be exhibiting three charcoal drawings and a small encaustic slate—part of a much larger series where she uses this oldest of the formal easel painting techniques with contemporary imagery.



Verbatim,
red earthenware,
by Janit Brockway

LYNN ROTHAN turns to mythology and its symbols as the vehicle through which her art is formed. Born and raised in Ohio and a graduate of the Columbus School of Art and Design, she now lives in Sisters, Oregon and paints with an imagery that evokes ancient techniques and reactivates our memory of the ritual use of art.

CAROL TIKIJIAN-TORIGIAN is a Californian whose work has been recently displayed at On The Wall in Medford. The Rogue Gallery invited her to contribute new work for this exhibit because her sculptural assemblages speak so eloquently to the value of experience and memory in a life. It comes as no surprise that she would write: "I pull ideas from every phase of my life, interactions with my family, and friends, my physical environment, my dreams, my reading and travels... Everything from a trinket found in my children's toy boxes to some obscure notion in a Vonnegut novel is fair game. I use it all."

NAN TROUT, another Ashlander, is probably the one who has come to art-making latest in her life. Colored pencils are her medium because they are so convenient and accessible. She has been accustomed from an early age to the surge and thrum of ideas: having a headful of such things has seemed as normal to her as breathing. So when she began making images and they turned out to be places of a sort, she was surprised and interested. She still is.

Because the artists invited to participate in this March exhibition are all at different stages in their lives, the similarities in their thematic material may in some way be a function of the realities of being female.

But the more interesting characterization of this collection is that the sureness with which these images are made does much to clarify and amplify what is important about all art—its ability to make material the world of feeling. These artists will meet their public at an Opening Reception at the Rogue Gallery on Saturday, March 9, 1991, 4:00–6:00pm. Each one will—as she has done all along—speak in her own voice.



Torso I,
by Claudia Marchini





Betty Long-Unruh Theatre

A Community Connection

by Arlene Granger

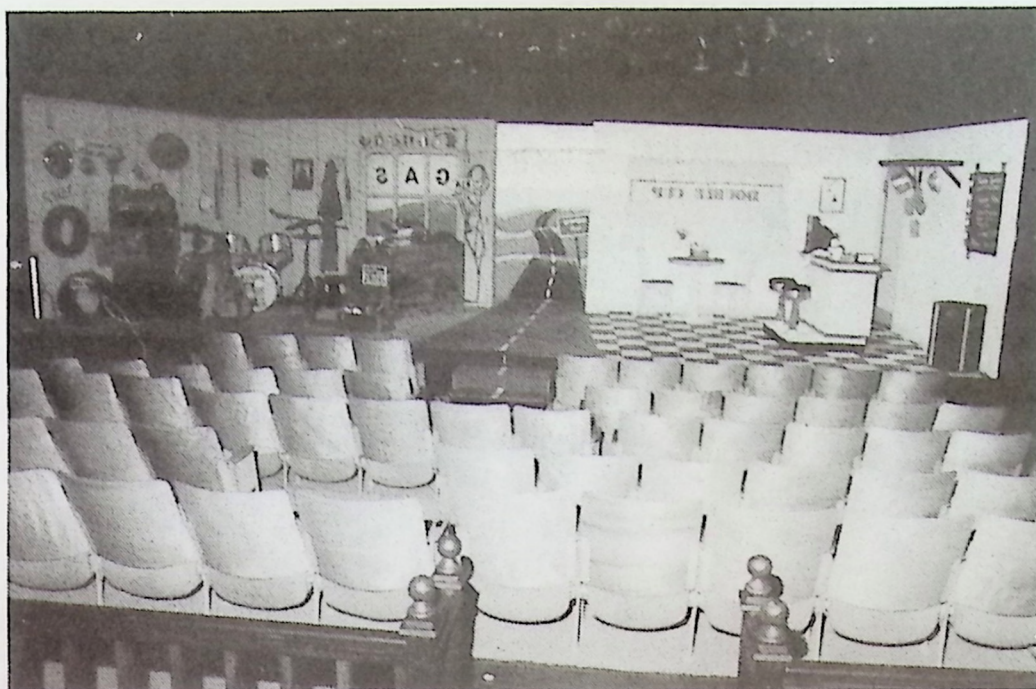
And they said it couldn't be done! We're proud to tell the world, or at least Southern Oregon, that Umpqua Actor's Community Theatre (U.A.C.T.) has indeed done it. The Betty Long-Unruh Theatre opened its doors in March 1986, and since then almost 12,000 people have entered to enjoy the 19 productions mounted there.

The theatre got its name thanks to Dr. John Unruh, who made the first large donation to U.A.C.T., to begin the somewhat daunting task of turning the old Armory Building into a working little theatre. Mrs. Long Unruh was the victim of a tragic accident when she was hit by a drunk driver, and Dr. Unruh, wanting to keep her memory alive, felt that a little theatre would be a joyous remembrance of a joyful lady. We quite agree!

The nitty-gritty of how all this developed is mind boggling in retrospect. More than \$150,000 has been put into renovation and improvements since 1986! We're very grateful for the financial support we've received from Dr. Unruh, the Halley Ford Brown Foundation, C. Giles Hunt, Douglas Community Hospital, Oregon Arts Commission and the Kenneth Fod Foundation. Together with the net proceeds from the shows, this money has enabled us to implement continuing development of our fairly sophisticated little theatre.

Presently, five different concepts of staging and seating are possible, which allow for audiences ranging from 90-120 people. We've also just added some high-tech lighting and sound systems that have resulted in a more polished look to performances this year. Not seen by the audience, however, are details especially appreciated by the actors and tech crews: dressing rooms with doors, sinks and mirrors, a large separate wardrobe, a separate props storage area, as well as a playfully finished Green Room.

The Board of Directors of U.A.C.T. made the decision in 1986 that this was to be a



100% volunteer organization, and our "community connections" have helped to make us a success. Beginning with the nominal-fee-lease of the Armory from the City of Roseburg, many professionals in the building trades donated hundreds of hours of skilled work to make the Betty Long-Unruh into the gem it is. People such as Harry Wright, Marv Mizell, Dan Moore, Jerry Hassler, and very importantly, Les Simon, all helped make our theatre dreams come true.

Other exciting talents continue to surface from a variety of sources. R.S.V.P. has given us expert seamstresses and carpenters. Students in our junior and senior high schools, as well as the community college (U.C.C.) have been involved as actors, ushers and stage crews.

One especially important "community connection" is our relationship with the work-training program for handicapped teens and young adults in our local schools. Currently, theatre custodial and lobby-grooming work is the total responsibility of a group from Fremont Junior High School, under the supervision of their teacher, Candace Spears.

Since we are a community theatre, we try to present a fairly wide-ranging menu in an effort to meet a variety of tastes. Not only do we carefully choose regular season productions to match community interests in drama, comedy and musicals, we've also scheduled children's theatre. This past summer, for example, Richard & Cassandra Ever and Katherine Howard conducted an 8-week workshop for children. Forty-five youngsters, ranging in age from 4 to 16, attended, and ended with a hilarious production of *Don't Count Your Chickens Before You Cry Wolf*, by Carol Lynn Pearson and JAC Redford. These skilled professional teachers provided instruction in drama, music and dance. Even people who had no children in this show enjoyed it.

Another innovative-though-old approach towards introducing broader cross-sections of the community to the Betty Long-Unruh has been our monthly Coffee House. When we began, many folks pooh-pooed the idea as out-dated. Guess what—these Coffee House events, which generally have a theme, have not only showcased new talent, but have also developed a following of their own. There's always the chance of a delightful surprise among the scheduled acts. Of course, the exotic coffees and mouth-watering desserts at intermission don't hurt either!

You are cordially invited to come visit the Betty Long-Unruh Theatre because the Board and members of U.A.C.T. are proud of the community of Roseburg for making our theatre an exciting adventure! Y'all come.

Arlene Granger is an active member of U.A.C.T. She balances her love for the performing arts with a career in special education in the Roseburg school district.

In commemoration of Women's
History Month, Ashland artist
Betty LaDuke presents a profile of
an influential woman artist:



Guadalupe, Portrait of an Artist by Yolanda López

Yolanda López

Although many Chicana women have always been involved in the production of traditional craft items related to family, communal and religious celebrations, it is only in recent years that some have begun to push aside familial and cultural barriers in order to attend colleges, universities and art schools, as fine arts majors. Some of these women have gone so far as to challenge their white male teachers' views on the form and function of art, and have begun to search out and develop their own values and modes of creative expression. Yolanda López is one such artists.

López currently lives in San Francisco, where I interviewed her in 1983 at her home and studio.

Yolanda López was born in San Diego, California in 1942 and recalls: "I've always made drawings. In first grade there was a chalk board, and while the boys drew airplanes and bombs, I did little farm kids with straw hats." Spanish was spoken at home by her mother, three sisters and grandparents, who came from Mexico. Their economic survival was precarious, depending primarily on Yolanda's mother, who worked for 32 years, first in a hotel laundry and then as a presser, while her grandmother cooked for the family and grew many of the fruits and vegetables they ate. Yolanda's scholarly activities proceeded with difficulty; she did not understand English and had to "repeat the first grade two or three times." However, her artistic ability was recognized early, and in high school she was encouraged by one of her teachers to apply to the College of Marin, north of San Francisco.

López experienced "culture shock" at the College of Marin and again later when she continued her studies at San Francisco State University and heard Blacks and Chicanos "speak out" on various political issues. She then realized, "I didn't know anything about my own history or Mexican heritage." She joined student organizations to promote Ethnic Studies programs and more minority scholarships. However, it was not until she dropped out of school and moved to San Francisco's Latino Mission District that her "art, politics and personal history all came together."

Some diverse jobs that López had during this period were organizing a neighborhood health clinic, providing legal aid for Mission residents, recruiting for Vista, doing social work at the Bayside Settlement Housing Project and working as a court artist for the political trial of "Los Siete" ("The Seven"). As a result of these formative experiences, López developed a direction for her art and "a sense of audience, who I was doing my art for. The streets were my gallery... I did posters, leaflets, lapel buttons, and graphic art for neighborhood newspapers. I saw my work everywhere, and unsigned."

Ironically, when López later exhibited many of these political images in a group show at Galeria de la Raza in 1970, it was a "mind blower" to her that people had assumed all along that all these unsigned graphic expressions were the work of a man.

After nine years of intensive political activity, López experienced "total burnout." She returned to San Diego and her family in order to focus on her own personal development as an artist.

There she completed her B.A., and after receiving a Ford Foundation Fellowship in 1973, she entered the graduate program at the University of California at San Diego.



Grandmother: Victoria F. Franco (top) and Mother: Margaret F. Stewart, drawings by Yolanda López

López experienced another "culture shock" when she was humiliated by her teacher, Alan Karpow, who insisted, "Ethnic art is dead, corny and a rehash." She felt that "I couldn't speak the same language as my teachers. I spoke theirs, but they wouldn't bother to learn mine."

Yolanda recalls that at first her imagery consisted of "double themes," that is, "my own art work versus the work for school, as it took me a long time to get hip, to realize I could really do what I wanted to do."

Images of Chicana women in relationship to mainstream society became the theme for her extraordinary three-part graduate art project. First, she created a series of over-life-size drawings titled "Three Generations." These four-by-eight-foot, non-idealized yet monumental drawings of "ordinary women"—Yolanda herself, her mother and her grandmother—were made to "work against traditional commercial stereotypes" of Latina women such as the sexy bombshell or the passive, long-suffering mother.

In the 1978 catalog to her graduate exhibit, held at the Mandeville Center for the Arts in La Jolla, California, López describes these monumental drawings:

They stare right back at you. "Three Generations": They know who they are and demand acceptance on their own terms... An exchange happens between the image and the viewer. Each woman addresses the fact she is being observed. She is not shy or intimidated. The grand size of the image is complemented by the confidence each woman radiates, each in her own style...

In describing her *Grandmother, Victoria F. Franco*, Yolanda writes that "She is my grandmother. She is all our grandmothers," and that "qualities of a life lived with dignity and self-respect are not limited to my family. They are qualities shared by many women who are not part of the majority culture's concept of being female or feminine," and "as an artist it confirmed my belief that the subject of art resides within our own lives."

In the second series of López's graduate project, her theme is *The Runner*, based on her experience with jogging in order to lose weight and gain control of her body. In each of the paintings the dominant, long, lean figure of the runner is Yolanda herself, depicted realistically, with intense light and dark shadows on her form as she runs in the *Third College Parking Lot*, or the *Mandeville Center*. Yolanda is "a woman calling on her body in an assertive and physically disciplined manner as a power ally." *The Runner* is significant on three counts, according to the artist:

"It is female. It is Chicana. It is a self-portrait. The metaphor extends from the symbolic fortitude of women to the literal image of a Chicana's struggle in a formidable institution."

López then compares a runner's "short-lived speed with women's psychological and physical sustaining power of endurance." She concludes, "Endurance is one of our greatest survival tools."

In her third series of smaller paintings, López uses the radiating light associated with the Virgin or Our Lady of Guadalupe, the perfect compassionate virgin and mother,



Self-Portrait by Yolanda López

as a means of symbolic transformation. The rounded form of her mother is silhouetted with her sewing machine as she stitches gold stars of hope to a long, deep-blue banner. A baby, possible Yolanda, instead of being held on her mother's lap, sits by the mother's feet, half hidden by the banner. This tired, bespectacled mother momentarily pauses from her work to look up at us, and the rays of light normally reserved for Guadalupe now radiate behind her back. Her mother at the altar represents a gesture of homage to all working mothers. López says,

"I feel living, breathing women also deserve the respect and love lavished on Guadalupe... It is a call to look at women, hard working, enduring and mundane, as the heroines of our daily routine."

In a second portrait from the *Our Lady of Guadalupe* series, López depicts her seated grandmother also with Guadalupe's aura of light behind her. In her hands she holds a snakeskin and a knife, both symbols of her enduring connection with the soil in providing food for the family.

In contrast to the sedentary forms of her mother and grandmother, in her self-portrait we see Yolanda energetically leaping forward toward us. She is the enduring artist-runner, with paint brushes and palette in her hands.

Yolanda López is currently developing a new series of mixed media and collage works based on her concern with the relationship between commercial images, power and culture. Her new work continues to juxtapose mass media stereotypes with her own realistic drawings that celebrate the lives of ordinary Chicanas.

The words of Yolanda López best describe the contribution of herself and other Latin American artists:

"We privately agonize and sometimes publicly speak out about the representation of us in the majority culture. But what about the portrayal of ourselves in our own culture? Who are our heroes, our role models?... It is dangerous for us to wait around for the dominant culture to define and validate what role models we should have."

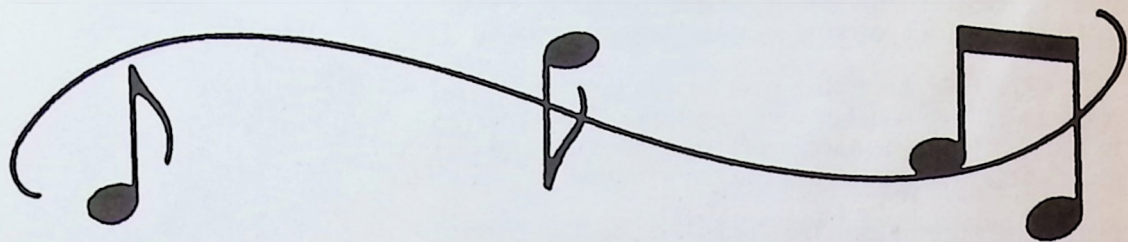
Through her personal and collective visions of Latin American women, Yolanda López offers us a powerful corrective to the images circulated by the dominant culture.

Betty LaDuke's studio is located in Ashland. When not creating her own original art she teaches art at Southern Oregon State College.



*The Runner, painting by
Yolanda López*

KUIMBA



Constructing a Cultural Bridge

by Lark & Kris Bowerman

"I just want to talk to you. I won't do you no harm, I just want to know about your different lives, on this here people farm."

—Jimi Hendrix

You are invited to join Kuimba* (koo eem' bah) on an amazing musical odyssey. It will take the form of two concerts celebrating the release of our new World Music album, *Mawingu* (mah weeng' gu), *I Remember Africa*, featuring our original compositions.

During our visit last March to the place in Zaire where Lark was born and grew up we took the opportunity to listen to and record some African music as well as to collect a number of musical instruments. We have incorporated the playing of these into the music on our new release as well as the ever-popular songs with Swahili** lyrics. This is not African music per se, it is rather our personal musical story involving the theme of Africa.

Our first album, *Kuimba*, was more or less recorded live in the sense that there was very little layering of parts. This time we've done more orchestrating of the songs and quite a bit of layering of parts to give the album a more "produced" quality. The recording was done at Freeman Sound Studio with Chris Wood engineering and Tom Freeman acting as second engineer. Mixing was done at Sullivan Recording, Ashland, with Chris Wood again engineering. We received assistance in sequencing the songs as well as some artistic advice from Paul Hunter of the radio program

"Soundscapes."

Rather than attempt to re-create African music, we've been more interested on this album in devising a cultural bridge by combining the influences and instruments of both Africa and America as well as other countries. The name of the title track, *Mawingu*, means "clouds" in Swahili and in the lyrics Lark is very wistfully recalling the enormous white clouds of Africa "flying in the heavens." She tells her friends and family that she can't come back from America until another time; but in the last verse she takes note of the skies over Oregon and says, "But still, clouds here are also flying in the heavens."

Although we were unable to take our instruments with us to Africa, we did take a demo recording of this song to play for Lark's African friends. Their very warm response to it gave us the courage to feel that we had really crossed the cultural barriers on both sides because this song had already been very well received here in Oregon. It was a really thrilling moment for us. It actually allowed us to see that really, it seems that human beings in different parts of the world have much more in common than we have in differences.

Mawingu uses rhythm guitar and the drums of four different ethnic groups: the Middle Eastern Dumbek, a traditional Ugandan drum, a Native American drum of the Lummi tribe (Washington), and we are joined by Tom Freeman with a playfully energetic solo on Congas, drums of Afro-Cuban origin. The song also uses African and Latin percussion instruments and includes Kris singing harmony on the chorus as well as



Lark and Kris Bowerman, Kuimba

playing a harmony line on the trombone that complements the vocals.

Rainforest was inspired by Lark's childhood memory of a visit the Wambute (wahm boo' tay) or Forest People in the Ituri (ee too' ree) Rainforest of northern Zaire. It's an attempt to convey the feeling of the noble old growth trees towering in protection over their dome-shaped dwellings. On this instrumental piece we've used harp, synthesizer and Tibetan Bells.

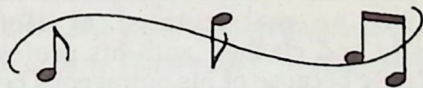
Watu Ya Zaire (People of Zaire), another instrumental, uses two Kinubi (kee noo' bee) or Bow harps as well as a small tin can drum which we brought from Zaire. However on the second part of the piece we put a delay effect on the lead Bow harp, giving it a unique echoing quality.

Kacheche is another vocal piece using Swahili lyrics. It's about a little black and white African wag-tail bird that has a sweet song similar to that of a canary. Lark accompanies herself on the harp while Kris joins in with a Nigerian talking drum, percussion and harmony vocals on the chorus. We've also added another drum track using the dumbek, more percussion and synthesized string and piccolo sounds.

The two concerts we will be performing to celebrate the release of *Mawingu, I Remember Africa* are scheduled for March 16 at the Umpqua Valley Arts Center in Roseburg at 8pm and March 23 at the Ashland Community Center, 59 Winburn Way at 8pm. Perhaps the blending of the pleasant influences of different worlds will allow for a new and even more pleasant one.

For more information call 535-6967. Tapes are available in stores as well as at the concerts or from Kuimba. P.O. Box 1064, Ashland, OR 97520.

Lark and Kris Bowerman are the two members of Kuimba. They live in the mountains outside of Phoenix.



* *Kuimba in Swahili means to sing or to make music.*

** *The dialect of Swahili in which Lark's lyrics are written is called Kingwana (keeng gwah' nah) and is the trade language commonly spoken in the villages of northern Zaire.*

Cabaret

THEATRE

The Mystery of Irma Vep Opens 1991 Season

Adapted by James Giancarlo from *Charles Ludlam/A Brief Life* by Steven Samuels

It may have all started on a beautiful summer day in 1949 when Marjorie Ludlam lost her six-year-old son, Charles, at the Mineola Fair. Freed from parental restraint, the young fellow wandered into a Punch and Judy show, which enthralled him, and then a freak show, where he saw armless black dwarves painting pictures with their toes. Soon he was watching puppet shows on TV and then performing his own in the basement. By age seven he was stringing up sheets on a clothesline in the backyard and making up lines for the little girls next door to say, thus creating his first, but hardly his last, theatre.

The Catholic Church, with its drama, mystery, rhetoric, role-playing and spirituality was a major influence on his highly receptive imagination, as was the movie theatre conveniently located across the street where he saw every movie that played, gobbling up images along with his popcorn.

Always a bit "different," Ludlam was a rebel and an outcast by his high school years. He lived in his imagination, became a voracious reader of the classics and developed a passion for theatre. An apprenticeship in 1958 at a local summer stock theatre opened him up to the actor's bohemian lifestyle. A bit later on, he went to New York City to attend performances of Julian Beck's Living Theatre. He was so inspired by this intense, non-commercial theatre that he went right out and founded his own avant-garde troupe, the Students Repertory Theatre, exploring exotic work such as Noh plays and Russian Expressionist works.

In 1961 he matriculated at Hofstra University and clashed with his professors immediately because of his outrageous behavior and excessive acting style. They pushed him toward directing and play-writing primarily, one thinks, to keep him off of the stage. Though not an easy time, Ludlam always credited his Hofstra experience with providing him the opportunity to learn the

techniques of classical stagecraft.

In the mid-60s the New York art world was characterized by extraordinary aesthetic exuberance and iconoclastic crossfertilization of the arts. All definitions were called into question. Rock and roll, happenings, experimental filmmaking, and the flowering of off-off-Broadway theatres were just some of the elements in an intoxicating brew of new culture, Now Culture. Lines were blurred between one art form and another and, in fact, between art and life. All was in ferment and anything was possible.

Into this heady atmosphere came Charles Ludlam with his tremendous creative energy, his bagful of influences and his propensity for making things happen. Soon he was heading up a troupe of ragtag performers called The Ridiculous Theatrical Co. Their first shoe-string productions were performed in movie theaters after midnight and were chaotic, non-conformist, often all-night affairs.

Sustaining himself by working in a health food store, packaging rare books and doing stunts on "Candid Camera," Ludlam continued year after year to create works for his ever-changing cast of gypsies to perform. His work was supremely adventurous, even in this era of wild experimentation. He was devoted to the virtuosic use of language and the sheer physicality of stage presentation, energized by the clash of opposing philosophies and divergent acting styles. Tawdry, flamboyant sets and costumes, nudity and cross-gender performing were juxtaposed with words of Joyce, Wilde and Baudelaire and presented in forms borrowed from Shakespeare and Moliere, Commedia dell'Arte, Hollywood movies and John Cage.

As the years went on, Ludlam developed what became a distinctive (though diverse) personal style and his works developed a somewhat broader audience. Critical plaudits followed, along with an acclaimed European tour and funding support from the New York State Council on the Arts, the National Endowment for the Arts (in a more tolerant era) and the Guggenheim Foundation. He created an impressive array of wildly original

theatrical works including *Eunuchs of the Forbidden City*, about pre-revolutionary China; *Corn*, a country-western musical; and *Reverse Psychology*, about a pair of married psychoanalysts having affairs with each others patients.

His first big personal triumph was in *Camille*, based on the Dumas play *La Dame Aux Camellias*. The role of tubercular courtesan Marguerite Gautier was played by Charles

ately captured the imagination of mainstream theatre-goers and has continued to delight audiences all over the world since its premiere in 1984.

Set in an English manor house on the moors and an Egyptian tomb, *Irma Vep* borrows from gaslight romances such as *Rebecca* and *Jane Eyre* with glancing references to Shakespeare and Poe, and to 30's Gothic

movies. While earnestly telling its tale of werewolves, vampires and re-vitalized Egyptian princesses, it amazes and delights with split-second quick-changes and outrageous sight gags as all eight characters are played by the same two actors. The fun escalates as the action becomes more and more absurd and the story more and more... well, ridiculous. The two actors are on a non-stop madcap spree that leaves the audience breathless with mirth and amazement.

The Oregon Cabaret Theatre production of *The Mystery of Irma Vep* is being directed by Tobias Andersen and Livia Genise-Andersen, a local husband-and-wife actor-director team. The two tireless actors are James Finnegan (familiar to Oregon Shakespeare Festival audiences for his many roles in five seasons at OSF) and Richard Warren (who was seen at the Cabaret last summer in *A Day in Hollywood/A Night in the Ukraine* in which he played the "Chico Marx" role).

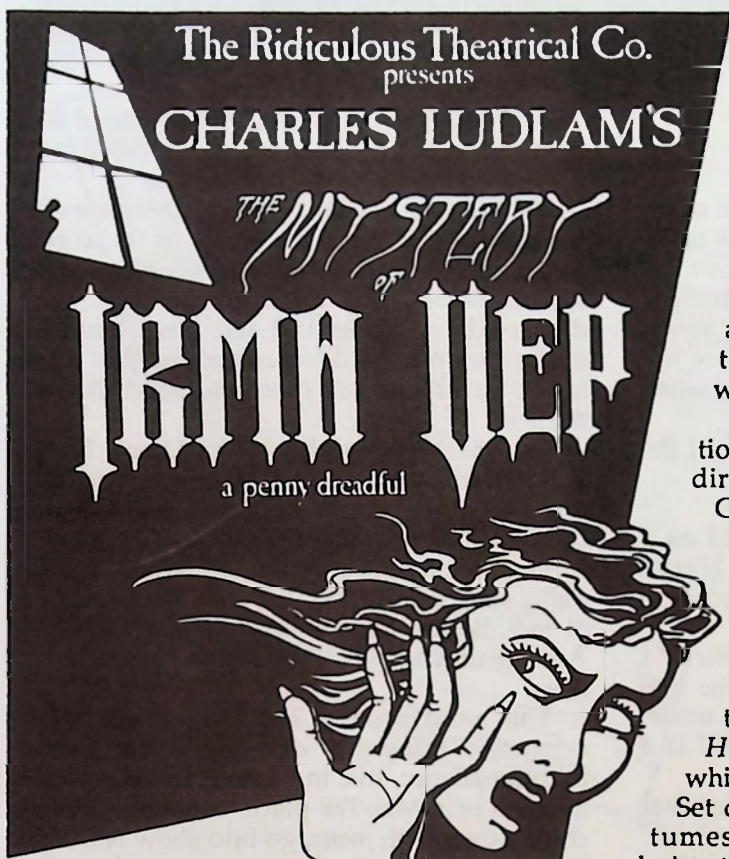
Set design is by Craig Hudson with costumes by Kerri Lea Robbins, the same design team that created last winter's *Bullshot Crummond*.

The production plays from February 8 until May 18 with performances on Wednesday, Thursday, Friday and Saturday evenings at 8:00pm. Dinner is available at 6:30, by reservation only. Appetizers, desserts and beverages are also available before the show and at intermission.

Tickets are \$13 and \$15 on Fridays and Saturdays with bargain prices of \$8 on Wednesdays and Thursdays. To order tickets, call (503) 488-2902 between 1:00pm and 7:00pm on performance days.

James Giancarlo is Managing Artistic Director of Oregon Cabaret Theatre where he also directs and choreographs many of the productions including last season's Gifts of the Heart and A Day in Hollywood/A Night in the Ukraine.

Steven Samuels is the editor of The Complete Plays of Charles Ludlam published by Harper & Row.



Ludlam himself, both completely serious and outrageously funny in his sausage curls and decolletage revealing a very hairy chest. What made his performance so memorable was his splendid ability to bring the audience directly from laughter to tears, bringing the "opposites" of male and female, comedy and tragedy, into a liberating collision.

Another of his more popular plays was 1975's *Stage Blood*. In this piece, the "Caucasian Theatrical Company" performed *Hamlet* in Mudville U.S.A. Freely mixing his own dialogue with occasionally doctored Shakespeare, Ludlam held the mirror up to the Bard, adding infinite complexity to the familiar narrative by recapitulating the Dane's intrafamilial battle royal in the Caucasian actors' backstage life, and then inventing a happy ending.

But nothing in the twenty-year career of the Ridiculous Theatrical Company came close to achieving the universal and enduring success of *The Mystery of Irma Vep*. Both astonishingly bizarre and engagingly accessible, it immedi-

Speaking of Words

by Wen Smith

Out of Sync with Pop

As television fans, my wife and I are selective. We don't watch everything we look at.

One evening before the dinner hour we were staring at the tube but not watching. Sound and picture were both blaring away, but my mind had drifted, and I could see my wife tapping her foot the way she does when she's thinking distant thoughts.

The show was saying something about the spread of *pop* culture around the world.

"Did you turn this on?" I asked.

My wife confessed. "It was listed as a *minidoc*, so I thought it might star Herve Villachaise as a paramedic. Sounded good to me, but I was wrong."

"Cropped words like *minidoc* are a trick," I said. "Big words put people off, and the networks know it. Nobody would watch a *miniature documentary*. But when they call it a *minidoc*, they draw an audience."

"I know," she said. "I guess I fall for that trick. I hate advertising, but I love to read *ads*. Do you think that habit of cutting words to a syllable started on Madison Avenue?"

"*Mad Av*? Probably not," I said. "It must have begun long before advertising. Maybe Eve was originally *Evelyn*."

That brought other cropped nicknames to mind. Shakespeare called himself *Will*. St. Thomas More in his salad season must have been just *Tom* to his friends. Part of Theodore Roosevelt's appeal came from his being called *Teddy*. Such nicknames trim pretensions down to size.

"Chop the tail off a word, and you take its threat away," I said. "I don't mind going to the doctor if it's someone I can call *Doc*."

My wife agreed. "A dormitory sounds like a prison, but a *dorm* can be fun."

She had tapped a prime source of cropped words. Campus life everywhere uses them to make drudgery bearable. A professor you can call *prof* doesn't seem so stuffy. Political science may be a bore, but *poli sci* has the makings of a blast.

My wife agreed that *math* is less formidable

than mathematics. And students put off by literature will sign up willingly for *American lit*.

We added other campus terms to the cropped-word list, like *psych*, *phys ed*, *gym*, *comp*, *chem lab*, *prom*, and *exam*.

And what about *soph* (for *sophomore*) and *quad* (for *quadrangle*)? *Coed*, we decided, was probably phased out by women's *lib*.

To take the formality out of things, every vocation crops short the terms of its jargon. *Med* students learn to give *hypos*, *stenos* write *memos*, *photogs* make *dupes* of their *negs*. Auto dealers drive *demos* and sell *limos* (gas and dealer *prep* not included). *Cops* and *feds* chase *hoods*, turn them into *cons*, and send them to the *pen*.

Pro baseball has the *Mets*, *Astros*, *Cards*, *Expos*, and *umps*. Football's *Broncs* and *Pats* know all about *subs* and *refs*. For years boxers, or pugilists, were called *pugs*.

Place names get cropped too. We talk about *Philly* and *Cinci* and *St. Lou*, and the brickyard at *Indi*. Boston has its *Mass Av* and *Chi* its *el*. Among universities it's *Cal* and *Penn* and *Ol' Miss*.

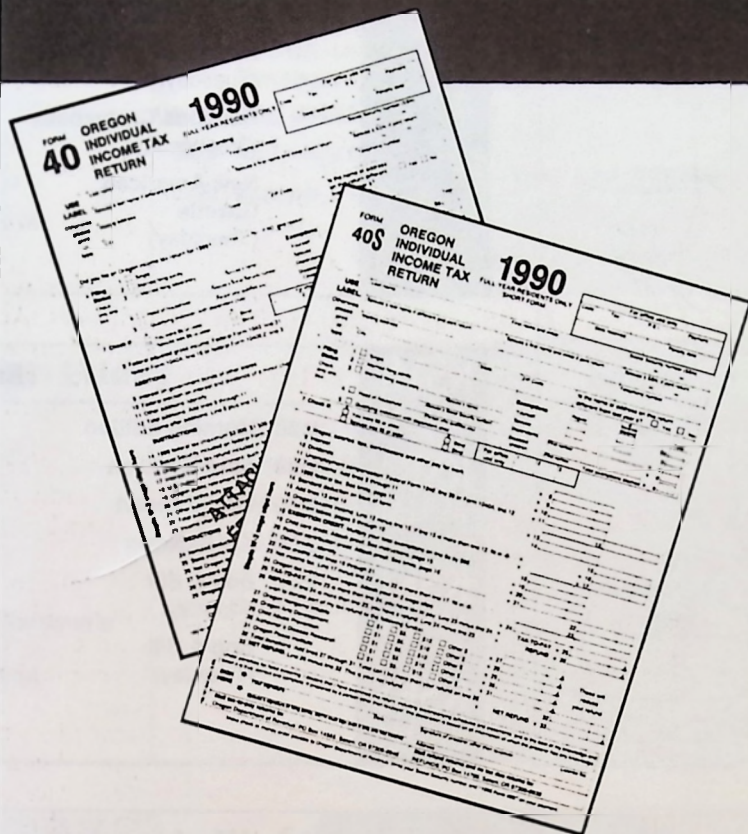
This word pruning has accelerated in our century. Today you can pad your *bio* and become an *exec*, live in a *condo*, dress *mod*, eat at a *deli* or a *Mex-Tex* place, listen to *stereo* or come down with *mono*, go into show *biz*, complain about *porn*, do aerobics to make your *bod* look *fab*, wear a *mini*, give your self a *perm*, use a *hex* wrench, or spend a few *thou* trying for a *mil* in the lottery.

Some things gain when snipped to a syllable, and other things don't. When artifice became *art*, it took on class, but when popular culture became *pop*, it lost something. If you go crazy over politics or religion, you're a fanatic; if you do the same over a game or a rock star, you're a *fan*.

My wife and I must be out of sync with pop. We spent half an hour at our recap of cropped words and paid no attention to the *minidoc*. By then it was time for *din-din*. We'd have turned off the television, but *Cos's* show had started, and we're sitcom fans—to the max.

Wen Smith, a freelance writer who lives in Ashland, is a volunteer newscaster for Jefferson Public Radio.

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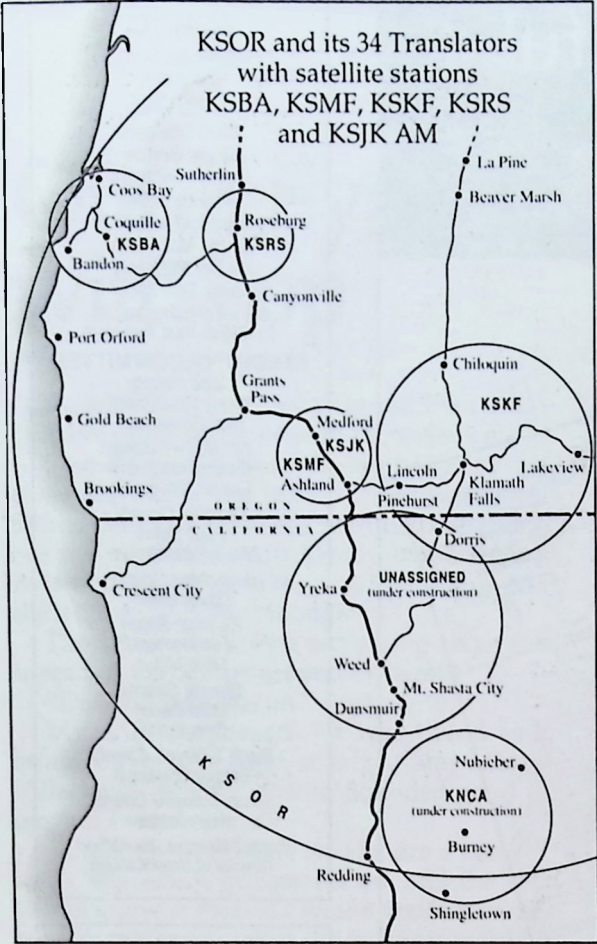
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KSOR, Ashland 90.1 FM

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Jefferson Public Radio at a Glance



KSJK 1230 AM			Monday
5:00	Morning Edition		
11:00	Monitoradio Early		
12:00	Soundprint (Monday)		12:30
	National Press Club (Tuesday)		1:00
	Horizons/Crossroads (Wednesday)		1:30
	New American Gazette (Thursday)		2:00
			3:00
			3:30

KSMF 89.1 FM			Monday
5:00	Morning Edition		
9:00	Ante Meridian		
10:00	First Concert		
12:00	KSOR News		
2:00	Bob & Bill (Monday)		
	Bob & Bill (Tuesday)		

KSBA 88.5 FM			Monday
5:00	Morning Edition		
9:00	Ante Meridian		
10:00	First Concert		
12:00	KSOR News		
2:00	Bob & Bill (Monday)		
	Bob & Bill (Tuesday)		

KSKF 90.9 FM			Monday
5:00	Morning Edition		
9:00	Ante Meridian		
10:00	First Concert		
12:00	KSOR News		
2:00	Bob & Bill (Monday)		
	Bob & Bill (Tuesday)		

KSRS 91.5 FM			Monday
5:00	Morning Edition		
9:00	Ante Meridian		
10:00	First Concert		
12:00	KSOR News		
2:00	Bob & Bill (Monday)		
	Bob & Bill (Tuesday)		

KSOR 90.1 FM	Monday	Tuesday	Wednesday	Thursday
For dial positions in translator communities see page 19	5:00 Morning Edition	5:00 Morning Edition	5:00 Morning Edition	5:00 Morning Edition
	7:00 Ante Meridian	7:00 Ante Meridian	7:00 Ante Meridian	7:00 Ante Meridian
	10:00 First Concert	10:00 First Concert	10:00 First Concert	10:00 First Concert
	12:00 KSOR News	12:00 News	12:00 News	12:00 News
	2:00 Bob & Bill	2:00 Bob & Bill	2:00 Bob & Bill	2:00 Bob & Bill
	4:00 All Things Considered	4:00 All Things Considered	4:00 All Things Considered	4:00 All Things Considered
	4:30 Jefferson Daily	4:30 Jefferson Daily	4:30 Jefferson Daily	4:30 Jefferson Daily
	5:00 All Things Considered	5:00 All Things Considered	5:00 All Things Considered	5:00 All Things Considered
	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall
	9:00 McTeague	9:00 Joe Frank	7:00 Music Memory	9:00 Music Memory
	9:30 Ruby 3	10:00 Ask Dr. Science	9:00 Conrad Festival	10:00 Conrad Festival
	10:00 Ask Dr. Science	10:02 Post Meridian (Jazz)	9:30 Radio Stage	10:00 Radio Stage
	10:02 Post Meridian (Jazz)		10:00 Ask Dr. Science	10:00 Ask Dr. Science
			10:02 Post Meridian (Jazz)	12:00 Post Meridian (Jazz)

through Friday		Saturday	Sunday
Cleveland City Club Forum (Friday)	4:30 The Jefferson Daily 5:00 All Things Considered	6:00 Weekend Edition 11:00 Wha D'Ya Know	6:00 Weekend Edition 10:00 Sound Money
Ilk of the Town (Sunday)	6:30 Marketplace 7:00 MacNeil-Lehrer Newshour	1:00 Soundprint 1:30 Talk of the Town	11:00 Sunday Morning 2:00 El Sol Latino
Monitoradio	8:00 BBC Newshour	2:00 BBC Newshour 3:00 Parents' Journal	8:00 All Things Considered
Cific News	9:00 All Things Considered	4:00 Car Talk	
Monitoradio	10:30 Sign-off	5:00 All Things Considered 6:00 Modern Times	
Marketplace		8:00 All Things Considered	
It Happens			

through Friday		Saturday	Sunday
Bob & Bill (Wednesday)	4:00 All Things Considered 6:30 Jefferson Daily	6:00 Weekend Edition 10:00 Car Talk	6:00 Weekend Edition 9:00 Jazz Sunday
Bob & Bill (Thursday)	7:00 Siskiyou Music Hall 9:00 State Farm Music Hall (Monday-Thursday)	11:00 Vintage Jazz 2:00 Four Queens Jazz	2:00 United Airlines Presents
Bob & Bill (Friday)	10:00 State Farm Music Hall (Friday)	3:00 Marian McPartland's Piano Jazz	3:00 Thistle and Shamrock
Marian McPartland's Piano Jazz (Friday - 3:00)		4:00 Studs Terkel 5:00 All Things Considered	4:00 New Dimensions 5:00 All Things Considered
		6:00 State Farm Music Hall	6:00 State Farm Music Hall

Thursday	Friday	Saturday	Sunday
Morning Edition	5:00 Morning Edition	6:00 Weekend Edition	6:00 Weekend Edition
Ante Meridian	7:00 Ante Meridian	8:00 Ante Meridian	9:00 Monitoradio
First Concert	10:00 First Concert	10:00 Jazz Revisited	10:00 Micrologus
News	12:00 News	10:30 Metropolitan Opera	10:30 St. Paul Sunday Morning
Bob & Bill	2:00 Bob & Bill	2:00 Nakamichi Music Series	12:00 Chicago Symphony
All Things Considered	3:00 Marian McPartland's Piano Jazz	4:00 Studs Terkel	2:00 United Airlines Presents
Jefferson Daily	4:00 All Things Considered	5:00 All Things Considered	3:00 Thistle and Shamrock
All Things Considered	4:30 Jefferson Daily	6:00 Whad 'Ya Know?	4:00 New Dimensions
Siskiyou Music Hall	5:00 All Things Considered	8:00 Sandy Bradley's Potluck	5:00 All Things Considered
The Show	6:30 Siskiyou Music Hall	9:00 Bluesstage	6:00 The Folk Show
Ask Dr. Science	9:00 Radio Kronos	10:00 The Blues	8:00 Sing Out's Songbag
American Jazz Radio Festival	10:00 Ask Dr. Science		9:00 Possible Musics With: Music From the Hearts of Space at 11 pm
Post Meridian (Jazz)	10:02 Afro Pop 11:00 World Beat		

Monday through Friday Daytime

5:00 am Morning Edition

This award-winning news magazine is a lively blend of news, features and commentary on national and world affairs. Includes:

6:50 Local and regional news.

6:56 Russell Sadler's Oregon Outlook

7:00 am Ante Meridian

Classical, jazz, and other great morning music, and the KSOR News Department presents the latest local and regional news, at 7:30, 8:30, 9:00 and 9:30 am. Also:

7:37 Star Date

8:37 Ask Dr. Science

9:57 Calendar of the Arts

10:00 am First Concert

Mar 1 F RIMSKY-KORSAKOV: *Capriccio Espagnol*

Mar 4 M BEETHOVEN: "Appassionata" Sonata, Op. 57

Mar 5 T RAVEL: String Quartet

Mar 6 W RACHMANINOV: Piano Concerto No. 2

Mar 7 Th MOZART: Symphony No. 40

Mar 8 F BRAHMS: Symphony No. 2

Mar 11 M MENDELSSOHN: Octet

Mar 12 T LISZT: Six Grand Etudes After Paganini

Mar 13 W RESPIGHI: *Pines of Rome*

Mar 14 Th GRIEG: Violin Sonata No. 2

Mar 15 F STRAUSS: *An Alpine Symphony*

Mar 18 M KODALY: Concerto for Orchestra

Mar 19 T HAYDN: Cello Concerto in C

Mar 20 W SCHUMANN: Symphony No. 1

Mar 21 Th SCHUBERT: Piano Sonata in D, D. 850

Mar 22 F BARTOK: Music for Strings, Percussion and Celeste

Mar 25 M PROKOFIEV: String Quartet No. 2

Mar 26 T WIENIAWSKI: Violin Concerto No. 2

Mar 27 W BACH: Orchestra Suite No. 4

Mar 28 Th STRAVINSKY: *Petrushka*

Mar 29 F WAGNER: *Siegfried Idyll*

12:00 n News

Latest headlines, plus the weather forecast and the Calendar of the Arts.

2:00 pm Bob and Bill

New from National Public Radio and Northwest Public Radio, this daily program presents classical music with hosts Bob Christianson and Bill Morelock. Together they create an entirely new experience in classical music radio.

FRIDAYS ONLY

3:00 pm Marian McPartland's Piano Jazz

Each week features Marian McPartland in performance and conversation with famous guest artists who discuss their careers and the subtle

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nuances of jazz. (Repeated on KSMF, KSBA, KSRS and KSKF Saturdays at 3:00 pm).

- Mar 1** Lorraine Desmarais, one of Canada's leading pianists, blends contemporary music with jazz.
- Mar 8** Willie Ruff is both a distinguished french horn player and a master bassist, and as a teacher he's made jazz accessible to audiences around the world.
- Mar 15** Boegle Adair is a Nashville native who has worked in virtually every kind of music, and who leads her own jazz trio.
- Mar 22** Dick Hyman is an old friend of Marian's and he has been one of the leading interpreters of traditional jazz piano.
- Mar 29** Diana Schwartz brings something to brand new to Marian's program - a synthesizer.

- 4:00 pm All Things Considered**
NPR's daily news magazine, hosted by Noah Adams, Linda Wertheimer and Robert Siegel.
- 4:30 pm The Jefferson Daily**
KSOR's weekday report on events in Southern Oregon and Northern California. News, weather, and features, including Russell Sadler's Oregon Outlook. Produced by the KSOR News staff and hosted by News Director Annie Hoy.
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Noah Adams, Linda Wertheimer and Robert Siegel host this award-winning news magazine.
- 6:30 pm Star Date**
- 6:32 pm Siskiyou Music Hall**
Louise Rogers is your host.
- Mar 1 F ADAMS: *Fearful Symmetries***
- Mar 4 M MUSSORGSKY: *Pictures at an Exhibition***
- Mar 5 T HOLST: *Egdon Heath***
- Mar 6 W BEETHOVEN: String Quartet, Op. 135**
- Mar 7 Th C.P.E. BACH: Harpsichord Concerto**
- Mar 8 F HONNEGGER: Concerto da Camera**
- Mar 11 M SIBELIUS: Symphony No. 3**
- Mar 12 T PROKOFIEV: Piano Concerto No. 3**
- Mar 13 W SCHUBERT: String Quartet**
- Mar 14 Th SHOSTAKOVICH: Piano Concerto No. 1**
- Mar 15 F BEETHOVEN: Symphony No. 9**
- Mar 18 M HANDEL: Water Music**
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- Mar 29 F TCHAIKOVSKY: Symphony No. 5**

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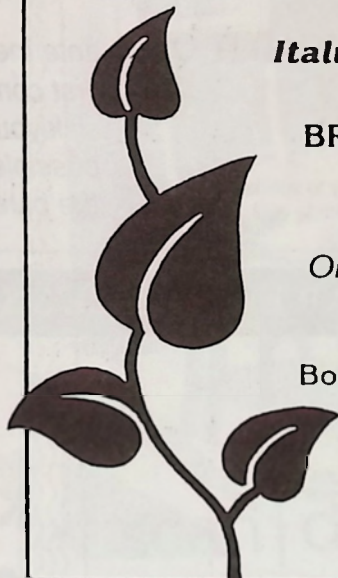
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MONDAYS

9:00 pm McTeague

This adaptation of Frank Norris's classic novel is performed by the all-star L.A. Classic Theatre Works company. Stacy Keach is McTeague, and Joe Spano is Marcus.

9:30 pm Ruby III

Ruby, the Galactic Gumshoe, is back. And this time, she's not fooling around.

Mar 4 Here Come the Snouts. A hurt and angry Ruby, upon receiving shocking news about her lover, Monet, returns to the City of Zumzammim to blast a few Snouts.

Mar 11 My Life Among the Robots. Professor Teru continues his pursuit of the missing link to the Ultimate Game, Roger Robot.

Mar 18 The Big Squeeze. Ruby is held captive in the palace of the two-faced god of duality, Zumzammim.

Mar 25 The Next Step. A Big Step. Innanna has been instructed by her Father to return to the Underworld to kill her dark sister, the Maharani, ruler of all the dreary lands of Erishkigal.

10:00 pm Ask Dr. Science

He knows more than you do.

10:02pm Post Meridian Jazz

TUESDAYS

9:00 pm Joe Frank

10:00 pm Ask Dr. Science

Produced by the Duck's Breath Mystery Theatre.

10:02pm Post Meridian Jazz

With John Foster

WEDNESDAYS

7:00 pm Music Memory

As a partner in this public school music education program, Jefferson Public Radio plays a different work each week for students participating in Music Memory.

9:00 pm The Joseph Conrad Festival

A BBC production of three of Conrad's most famous stories.

9:30 pm The Radio Stage

Eleven new radio plays, created specifically for this series.

Mar 6 Sound, by David Stephen Rappaport Peggy, an audio technician accustomed to controlling sound effects in a studio, returns to her apartment to find all of the sounds of nature running amok.

Mar 13 One for the Record, by Thomas Babe. We follow a would-be detective's bumbling attempt to solve his first (and last) case—from inside his tape recorder.

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Mar 20 More Time, by Marilyn Suzanne Miller.
This time, a divorce just isn't working out.

Mar 27 End of the Trail by James Strahs. In this comedy, we visit the Wyoming of the Old West at the time of the Johnson County wars.

10:00 pm **Ask Dr. Science**

10:02pm **Post Meridian Jazz**

THURSDAYS

7:00 pm **Ashland Chamber Music Concerts**

Feb 7 Pianist Clive Swansborne performs music by Beethoven, Chopin, Schubert, Schoenberg, Rachmaninov and Debussy.

Feb 14 The Lafayette Quartet performs the Quartet in E-flat, Op. 33, No. 2 ("Joke") by Haydn; the String Quartet by Ruth Crawford Seeger; and with pianist Victor Steinhardt, the Piano Quintet in F Minor, Op. 34 by Brahms.

7:00 pm **Feb 21 and 28: Concert Specials**

Feb 21 In a concert recorded in Portland, organist Margaret Evans, professor of music at SOSC, performs music by Franck, Widor, Sweelinck and others.

Feb 28 The Vintage Singers of Roseburg perform at the 1990 International Choral Festival in Missoula, Montana.

9:00 pm **Le Show**

Harry Shearer mixes music with outrageous comedy and satire.

10:00 pm **Ask Dr. Science**

10:02 pm **American Jazz Radio Festival**

A weekly series of jazz in performance, produced by NPR.

Mar 7 Two of the leading tenor sax players in jazz, Johnny Griffin and Von Freeman, each lead a quartet in a concert recorded at New York City's Lincoln Center.

Mar 14 From Washington, D.C., a concert featuring Bobby Watson and Horizon, and the Rick Margitza Band.

Mar 21 Bassist Larry Ridley leads his Jazz Legacy Ensemble in music by Hank Mobley, Freddie Hubbard, and others; and Tanareid, a duo featuring bassist Rufus Reid and drummer Akira Tana, is also featured.

Mar 28 Highlights of the 1990 Texas Jazz Festival at El Paso include performances by Jean-Luc Ponty, Nancy Wilson and Hugh Masakela.

12:00 pm **Post Meridian Jazz**

The best in jazz. Call in your requests.

FRIDAYS

9:00 pm **Radio Kronos**

The most important string quartet in contemporary music, the Kronos Quartet, returns to public radio with this series of performances of 20th Century music. Many of the compositions were commissioned by Kronos.

Mar 1 Music this week by Peter Sculthorpe, Alfred Schnittke, Terry Riley, Astor Piazzolla, Aulis Sallinen, Ornette Coleman, Kevin Volans, and Justinian Tamasuza.

Mar 8 Works by Mary Ellen Childs, Wing-Wah Chan, Ben Johnston, H.M. Gorecki, Bela Bartok, Terry Riley, and Astor Piazzolla.

Mar 15 Music by John Hassell, Kaija Saariaho, Alfred Schnittke, R. Murray Schaefer, John Cage, Terry Riley, Jan Mortensen, John Geist, Aulis Sallinen, Peter Sculthorpe, and Bernard Herrmann.

Mar 22 To be announced.

Mar 29 To be announced.

10:00 pm **Ask Dr. Science**

A Friday night dose of Duck's Breath Humor.

10:02 pm **Afropop Worldwide**

Afropop expands its focus to include great music from Brazil, North Africa and the Caribbean. Join Georges Collinet for some of the hottest rhythms in the world.

11:02 pm **World Beat**

Reggae, soca, zouk, afropop, highlife, Brazilian pop, calypso, *nueva cancion* and all kinds of other great pop music from around the world. An upbeat end to your week.

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Saturdays

6:00 am Weekend Edition
NPR's weekend news magazine, hosted by Scott Simon. Includes:
7:37 Star Date

8:00 am Ante Meridian
Jazz and classical music for your Saturday morning, along with features and an occasional surprise. Includes:
8:30 Nature Notes with Frank Lang
9:00 Calendar of the Arts

10:00 am Jazz Revisited
(Note: *Jazz Revisited* will begin at 9:30 am on February 2)

10:30 am Metropolitan Opera

Mar 2 Luisa Miller, by Verdi. Nello Santi conducts, and the cast includes Susan Dunn, Isola Jones, Luciano Pavarotti, Leo Nucci, Paul Plishka, and Sergei Koptchak.

Mar 9 Der Rosenkavaller, by Richard Strauss. Jiri Kout conducts, and the cast includes Mechthild Gessendorf, Tatiana Troyanos, Barbara Kilduff, Luciano Pavarotti, Gottfried Hornik, and Aage Haugland.

Mar 16 Kat'a Kabanova, by Janacek. This new production is conducted by Sir Charles Mackerras, and the cast includes Gabriela Benackova, Leonie

Rysanek, Susan Quittmeyer, Wieslaw Ochman, Allan Glassman, Peter Straka, and Aage Haugland.

Mar 23 Le Nozze di Figaro, by Mozart. James Conlon conducts, and the cast includes Felicity Lott, Marie McLaughlin, Frederica von Stade, Andreas Schmidt, and Samuel Ramey.

Mar 30 I Puritani, by Bellini. Gabriele Ferro conducts, and the cast includes Edita Gruberova, Chris Merritt, Brian Shexnayder, and Paul Plishka.

2:00 pm Nakamichi International Music Series
Performances of orchestral and chamber music by the world's greatest ensembles and soloists.

Mar 1 Paavo Berglund conducts the Berlin Philharmonic in the Symphony No. 6 in D Minor, Op. 104 by Sibelius; the Piano Concerto No. 1 in F-sharp, Op. 1 by Rachmaninov, with soloist Mikhail Pletnlev; and the Symphony No. 6 in B Minor, Op. 54 by Shostakovich.

Mar 8 David Shallon conducts the Southwest German Radio Symphony in the *Rapsodie espagnole* by Ravel; and the Fantasy for Piano and Orchestra by Debussy, with soloist Raymond Havenith. Also, the Aulos Ensemble performs the Sextet for Piano and Winds by Poulenc; and the Lontano



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Ensemble performs three works by Satie.

Mar 15 Highlights from Germany's Witten New Chamber Festival and Herne Early Music Festival include performances of works by Arvo Part, Peter Maxwell Davies, Koplenet, Medek, De Roux, Couperin and Charpentier.

Mar 22 Leonard Slatkin conducts the Berlin Philharmonic in the *Pulcinella* Suite by Stravinsky; the Piano Concerto No. 25 in C, K. 503 by Mozart, with soloist Christian Zacharias; and the *Enigma* Variations by Elgar.

Mar 29 The Talich String Quartet performs Mozart's Quartet in D Minor, K. 421; the Artlis String Quartet performs Beethoven's String Quartet in A Minor, op. 132; and the Aulos Wind Quintet performs Beethoven's Quintet for Piano and Winds in E-flat, Op. 16.

4:00 pm The Studs Terkel Almanac

The weekly best of Studs' daily Chicago broadcast features interviews, readings, and occasional surprises.

Mar 1 Gaylord Carter, an old-time movie theatre organist, recalls his career.

Mar 8 Diane Akerman talks about her book, *A Natural History of the Senses*.

Mar 15 Andrew Revkin discusses *The Burning Season: The Death of Chico Mendez*, on the crisis in the Amazon rain forest.

Mar 22 Russell Baker, columnist and humorist, talks about his new book, *The Good Times*.

Mar 29 Brian More discusses his book, *Lies of Silence*.

5:00 pm All Things Considered

6:00 pm Star Date

6:02 pm Whad'Ya Know?

Not much. You? Michael Feldman hosts this comedy show.

8:00 pm Sandy Bradley's Potluck

From Seattle, Sandy Bradley brings you a variety show of music, comedy and fun.

9:00 pm Bluesstage

Hosted by singer Ruth Brown, this NPR production is the first nationwide series devoted to live blues performances.

Mar 2 Chicago's finest, including guitarist Michael Coleman, Willie Kent, and vocalist Deltra Farr.

Mar 9 John Mayall makes his *BluesStage* debut.

Mar 16 Urban blues from Eddie Clearwater and Luther "Guitar Junior" Johnson.

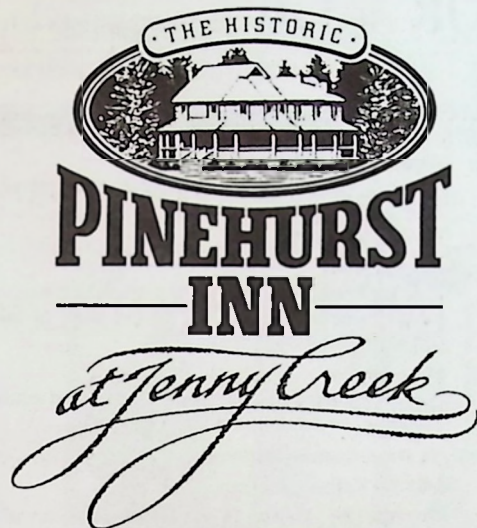
Mar 23 Kansas City, Chicago, and New York are the sites for a guitar summit that includes the talents of Lonnie Mack, Otis Rush, and Jimmy "Fast Fingers" Dawkins.

Mar 30 A special program of Texas singers includes Lou Ann Barton, Angela Strehli, Marcia Ball, and LaVell White.

10:00 pm The Blues

Great blues from Chicago style to delta style, and in-between.

2:00 am Sign-Off



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Sundays

- 6:00 am Weekend Edition**
National Public Radio's weekend news magazine. Includes:
7:37 Star Date
- 9:00 am Monitoradio**
The weekend edition of the award-winning news magazine produced by the staff of the Christian Science Monitor.
- 10:00 am Micrologus**
Music from medieval, renaissance and early baroque periods hosted by Ross Duffin.
- 10:30 am St. Paul Sunday Morning**
Mar 3 To be announced.
Mar 10 The Amadeus Winds perform an all-Mozart program, including the Divertimenti in F, K. 253, and in B-flat, K. 240, excerpts from *The Abduction from the Seraglio*, K. 384, and the Serenade No. 12 in C Minor, K. 388.
Mar 17 Pianist Andras Schiff performs an all-Mozart program.
Mar 24 Host Bill McLaughlin conducts the St. Paul Chamber Orchestra in another all-Mozart program, including the Piano Concerto No. 20 in D Minor, K. 466, with pianist Richard Goode, and the Symphony No. 39 in E-flat, K. 543.

Mar 31 The Tallis Scholars perform music by Josquin, Henrich Isaac, Thomas Tallis, John Sheppard, Thomas Morley, and William Byrd.

12:00 n The Chicago Symphony
Concerts from the CSO's 100th Anniversary season.

Mar 3 Sir Georg Solti conducts a concert recorded in Japan, which includes two works by Beethoven: *The Egmont Overture*, Op. 84 and the Symphony No. 5 in C Minor, Op. 67; and Ravel's orchestration of Mussorgsky's *Pictures at an Exhibition*.

Mar 10 Herbert Blomstedt conducts two pieces by Sibelius: *The Swan of Tuonela*, Op. 22, and the Violin Concerto in D Minor, Op. 47, with soloist Ruben Gonzalez; and the Symphony No. 3 (*Sinfonia espansiva*) by Nielsen.

Mar 17 Neeme Jarvi conducts the Piano Concerto No. 24 in C Minor, K. 491 by Mozart, with soloist Radu Lupu; the Symphony No. 3 in A (1927-1928) by Franz Schmidt; and the Concerto for Orchestra by Hindemith.

Mar 24 Gianluigi Gelmetti conducts the Passacaglia for Orchestra by Webern; the Piano Concerto No. 25 in C, K. 503 by Mozart, with soloist Alicia de

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Larrocha; and the Symphony No. 9 in C, D. 944 ("The Great") by Schubert.

Mar 31 Leonard Slatkin conducts *Three Hallucinations* (music for the film *Altered States*) by John Corigliano; the Symphony No. 2 by Walter Piston; and *Goodbye My Fancy* (on Walt Whitman texts), a World Premiere CSO 100th Anniversary commission, by Ned Rorem.

2:00 pm **United Airlines Presents**
Programs to be announced.

3:00 pm **The Thistle and Shamrock**
Fiona Ritchie's delightful program devoted to Celtic music and culture.

4:00 pm **New Dimensions**
This series features interviews with leading figures in philosophy, literature, science, psychology, health, politics and religion.

Mar 3 **The Universe Is a Story**, with Brian Swimme. Science, humanity and the natural world have all suffered from a myopic fragmentation, but some contemporary physicists, including Swimme, are changing this view.

Mar 10 **On the Way to Wisdom**, with Leslie Gray, Ph.D. Gray, an American Indian, has developed a process she calls "shamanic counseling."

Mar 17 **The Sacredness of Mountains**, with Edwin Bernbaum. This mountaineer and Asian Studies scholar takes us on a tour of the world's most awe-inspiring peaks.

Mar 24 **Voices from Prague: The Velvet Revolution Revisited**. Host Michael Toms visited Prague, Czechoslovakia on the anniversary of the 1989 Velvet Revolution, and produced this documentary about the remarkable change in that country.

Mar 31 **Images of Tibet**, with Galen Rowell. This award-winning photographer and mountaineer talks about the environmental and cultural devastation brought upon Tibet by Chinese occupation.

5:00 pm **All Things Considered**
National Public Radio's award-winning nightly news magazine.

6:00 pm **Star Date**

6:02 pm **The Folk Show**
A wide variety of folk music, including occasional performances by local musicians, live broadcast recordings, and more. Keri Green is your host.

8:00 pm **The Songbag**
This program brings you a weekly topical mix of different styles of folk music. Produced and hosted by Bill Munger.

9:00 pm **Possible Musics**
Jack Byrnes presents new age music from all over the world. The program also includes:
11:00 Music From The Hearts Of Space

2:00 am **Sign-Off**

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5:00 am Morning Edition

This award-winning news magazine is a lively blend of news, features and commentary on national and world affairs. Includes:

6:50 Local and regional news.

6:56 Russell Sadler's Oregon Outlook

9:00 am Ante Meridian

Classical, jazz, and other great morning music, and the KSOR News Department presents the latest local and regional news.

7:37 Star Date

8:37 Ask Dr. Science

9:57 Calendar of the Arts

10:00 am First Concert

Mar 1 F RIMSKY-KORSAKOV: *Capriccio Espagnol*

Mar 4 M BEETHOVEN: "Appassionata" Sonata, Op. 57

Mar 5 T RAVEL: String Quartet

Mar 6 W RACHMANINOV: Piano Concerto No. 2

Mar 7 Th MOZART: Symphony No. 40

Mar 8 F BRAHMS: Symphony No. 2

Mar 11 M MENDELSSOHN: Octet

Mar 12 T LISZT: Six Grand Etudes After Paganini

Mar 13 W RESPIGHI: *Pines of Rome*

Mar 14 Th GRIEG: Violin Sonata No. 2

Mar 15 F STRAUSS: *An Alpine Symphony*

Mar 18 M KODALY: Concerto for Orchestra

Mar 19 T HAYDN: Cello Concerto in C

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Latest headlines, plus the weather forecast and the Calendar of the Arts.

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FRIDAYS ONLY

3:00 pm Marian McPartland's Piano Jazz

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guest artists who discuss their careers and the subtle nuances of jazz.

Mar 1 Lorraine Desmarais, one of Canada's leading pianists, blends contemporary music with jazz.

Mar 8 Willie Ruff is both a distinguished french horn player and a master bassist, and as a teacher he's made jazz accessible to audiences around the world.

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9:00 pm State Farm Music Hall
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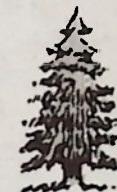
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- 6:00 am Weekend Edition**
NPR's weekend news magazine, hosted by Scott Simon. Includes:
7:37 *Star Date*
- 10:00 am Car Talk**
The Tappet Brothers (Tom and Ray Magliozzi) mix wisecracks with expert automotive advice.
- 11:00 am Vintage Jazz**
- 2:00 pm Four Queens Jazz Night**
- 3:00 pm Marlan McPartland's Piano Jazz**
A repeat of Friday's broadcast.
- 4:00 pm The Studs Terkel Almanac**
The weekly best of Studs' daily Chicago broadcast features interviews, readings, and occasional surprises.
- Mar 1** Gaylord Carter, an old-time movie theatre organist, recalls his career.
- Mar 8** Diane Akerman talks about her book, *A Natural History of the Senses*.
- Mar 15** Andrew Revkin discusses *The Burning Season: The Death of Chico Mendez*, on the crisis in the Amazon rain forest.
- Mar 22** Russell Baker, columnist and humorist, talks about his new book, *The Good Times*.
- Mar 29** Brian More discusses his book, *Lies of Silence*.

5:00 pm **All Things Considered**

6:00 pm **State Farm Music Hall**
Sponsored by Southern Oregon State Farm Insurance agents, hosts Scott Kuiper and Dennis Moore present classical music through the evening.

Sundays

- 6:00 am Weekend Edition**
NPR's weekend news magazine, hosted by Scott Simon. Includes:
7:37 *Star Date*
- 9:00 am Jazz Sunday**
- 3:00 pm The Thistle and Shamrock**
Fiona Ritchie's delightful program devoted to Celtic music and culture.
- 4:00 pm New Dimensions**
See KSOR listings, page 29, for individual programs.
- 5:00 pm All Things Considered**
- 6:00 pm State Farm Music Hall**
Sponsored by Southern Oregon State Farm Insurance agents, hosts Peter Van de Graaff and Scott Kuiper present classical music through the evening.

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And Other News on Cokie Roberts

by Charlotte Ericson Taylor

When she wasn't fulfilling familial obligations as a wife and mom, or engaged in her crowded speaking schedule last year, National Public Radio's Congressional Correspondent Cokie Roberts pounded the pavement between Capitol Hill and NPR to cover Congress, the budget debate, the Persian Gulf crisis, and the 1990 elections, not to mention zipping over to ABC's news studios for her regular appearances on *This Week with David Brinkley*.

A Successful journalist with widespread public appeal and recognition, Cokie Roberts today enjoys the enviable position of being fulfilled with the way her life and career have evolved. "I'll admit I'd like to work a LITTLE less," she laughed recently, "but I'm basically quite satisfied with my career."

In addition to what she says is a devoted and influential NPR audience that offers "tremendous feedback," Roberts credits today's changing workplace for helping propel her career. She cites the advent of advanced satellite and computer technology and the facsimile as "phenomenal" new communication tools for broadcasters.

Technology, in fact, now allows Roberts to file stories and do live interviews from virtually anywhere, including her home in the Maryland suburbs. She often does her *Morning Edition* spots from home, via a broadcast-quality telephone line installed in her second-floor study—an arrangement that she says enhances her reports.

"I think it makes for livelier, fresher coverage to be able to go live all the time instead of always having to file the night before," Roberts says. "It means I'm not only right up to date but that I also have an opportunity to see, for instance, if the major papers have editorialized on something that morning—which obviously affects the debate."

While technology affords Roberts greater flexibility these days, it also adds down-home appeal to some of her otherwise serious-minded commentaries. During a recent live *Morning Edition* interview about the nation's fiscal woes, Roberts' conversation with columnist Kevin Phillips and host Bob Edwards was punctuated by the deep, booming barks of the family's five-year-old basset hound, Abner. His barking captured the attention of listeners nationwide.

Abner's radio debut didn't exactly steal Roberts' thunder, although Millie Bush may have cause for concern. Abner has, however, taken on mythological proportions, becoming the focus of numerous calls and letters from listeners and even comments on Capitol Hill. "It is amazing," Roberts jokes, "(it seems that) all anyone wants to talk to me about now is my dog." (Cat lovers will be happy to know that there is also a feline in the Roberts' household. A spunky tabby named Tabasco is the purrfect complement to Abner, but his meows have not yet made the airwaves.)

With the new year ahead, NPR listeners can look forward to more of Roberts' award-winning reports examining everything from the 102nd Congress to Election 1992. As for Abner, Roberts says she's still receiving listener mail about him. "One listener wants to develop a line of premiums featuring him," Roberts laughs. Imagine the potential...



NPR's Cokie Roberts in her home office with her basset hound, Abner, and her tabby, Tabasco.

Monday through Friday

- 5:00 am Morning Edition**
The latest news from National Public Radio, hosted by Bob Edwards.
- 11:00 am Monitoradio Early Edition**
Pat Bodnar hosts this weekday news-magazine, produced by the *Christian Science Monitor*.
- 12:00 n MONDAY: Soundprint**
American Public radio's weekly documentary series. A repeat of Saturday's program.
- TUESDAY: National Press Club**
Presentations by major newsmakers, recorded live at Washington D.C.'s National Press Club luncheons.
- WEDNESDAY: Horizons**
National Public Radio's documentary series devoted to women and minorities.
- THURSDAY: New American Gazette**
Speeches by authors, artists, politicians, and other public figures, recorded at the Ford Hall Forum.
- FRIDAY: Cleveland City Club Forum**
A live broadcast, featuring speakers addressing major public issues.
- 12:30 pm MONDAY: The Talk of the Town**
Discussions and interviews devoted to issues affecting Southern Oregon and Northern California, produced and hosted by Claire Collins.

WEDNESDAY: Crossroads

NPR's weekly magazine devoted to issues facing women and minorities.

- 1:00 pm Monitoradio**
The afternoon edition of the *Christian Science Monitor's* newsmagazine.
- 1:30 pm Pacifica News**
From Washington, D.C., world and national news, produced by the Pacifica Program Service.
- 2:00 pm Monitorradio**
- 3:00 pm Marketplace**
Jim Angle hosts this daily magazine devoted to the world of business, from American Public Radio.
- 3:30 pm As It Happens**
The Canadian Broadcasting Corporation's daily news magazine, with news from both sides of the border, as well as from around the world.
- 4:30 pm The Jefferson Daily**
Jefferson Public Radio's weekday news magazine, including the latest news from around the region.
- 5:00 pm All Things Considered**
Robert Siegel, Linda Wertheimer and Noah Adams host NPR's evening news magazine.
- 6:30 pm Marketplace**
A repeat of the 3:00 pm broadcast.
- 7:00 pm MacNeill-Lehrer Newshour**
A simulcast of the audio of PBS's television news program.

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- 8:00 pm BBC Newshour**
The British Broadcasting Corporation's daily roundup of news from around the world and from Great Britain.
- 9:00 pm All Things Considered**
A repeat of the 5:00 pm broadcast.

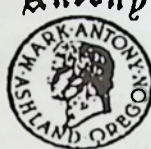
Saturdays

- 6:00 am Weekend Edition**
Scott Simon hosts NPR's Saturday morning news magazine.
- 11:00 am Whad'Ya Know?**
Not much. You? Michael Feldman, public radio's Groucho Marx, with his weekly comedy quiz (?) show.
- 1:00 pm Soundprint**
American Public Radio's weekly documentary series.
- 1:30 pm Talk of the Town**
Hosted by Claire Collins. A repeat of Monday's program.
- 2:00 pm BBC Newshour**
The BBC's daily roundup of world news, as well as news from Great Britain.
- 3:00 pm The Parents Journal**
Host Bobbie Connor talks with leading experts in the field of parenting. Each program covers a number of different topics of vital interest to parents.
- 4:00 pm Car Talk**
Tom and Ray Magliozzi (alias Click and Clack) with their weekly program of automotive advice (a little) and humor (a lot).
- 5:00 pm All Things Considered**
Lynn Neary and Emile Guillermo host NPR's daily news magazine.
- 6:00 pm Modern Times with Larry Josephson**
From New York, a weekly call-in talk show focusing on the perplexing times in which we live.
- 8:00 pm All Things Considered**
A repeat of the 5:00 pm broadcast.
- 9:00 pm Sign Off**

Sundays

- 6:00 pm Weekend Edition**
Liane Hansen hosts NPR's Sunday morning news magazine, with weekly visits from the Puzzle Guy and automotive advice from Click and Clack.
- 10:00 am Sound Money**
Bob Potter's weekly program of investment advice.
- 11:00 am CBC Sunday Morning**
The Canadian Broadcasting Corporation's weekend news magazine, with both news and documentaries.
- 2:00 pm El Sol Latino**
Music, news and interviews devoted to the Hispanic community in the Rogue Valley—*en español*.
- 8:00 pm All Things Considered**
The latest news from NPR.
- 9:00 pm Sign Off**

KSJK AM 1230 regular programming is subject to pre-emption by live coverage of news conferences, congressional hearings, and other special news broadcasts, and by live broadcasts of SOSC men's basketball games.



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as one hand slips beneath the other
or pauses in the air after thoughtful touch.
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four fists, twenty fingers belonging
to twenty gossips, twenty assassins.
The pianists' shoulders touch,
thier hips nudge together—
they cannot tell if their bodies
cause the music.
They seem to be breathing
in the song.
It doesn't last. They fall back
as the piano rings to silence,
assuming separate glances,
picking up the fingers that belong
to them. The air around them lapses
to the impersonal cotton
that makes us not quite hear.
For moments there is
a world of breath and touch
built by four hands.
There is a world.

— Erik Muller

Erik Muller, of Eugene, has published poetry widely. He is co-editor of *Fireweed*, a journal of poetry of Western Oregon.

We encourage local authors to submit original prose and poetry for publication in the *Guide*. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines, and prose of up to 1,500 words. Prose can be fiction, anecdotal or personal experience.

Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped, self-addressed envelope, should be sent to Vince & Patty Wixon, c/o Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520-5025. Please allow two to four weeks for reply.

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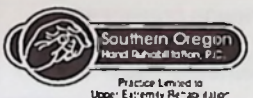
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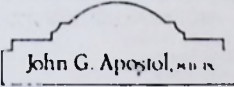

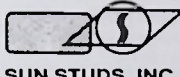
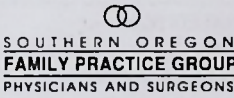

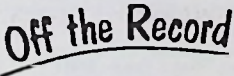
Guide Arts Events Deadlines:

May Issue: March 15

June Issue: April 15

- 1 Concert: Fife and Drum.** A variety of works featuring piccolos, flutes, fifes, recorders, and drums, presented by the American Band College of SOSC at 8pm. Music Recital Hall • Southern Oregon State College (503) 552-6101 Ashland.
- 1 Concert: Robert Bonfiglio Ensemble.** Jackson County Community Concert Association presents a harmonica and string quartet at 8pm. South Medford High School Auditorium (503) 773-3992 Medford.
- 1 thru 3 Theater: The Odd Couple.** Encore Presenters Inc. will perform a female version of Neil Simon's play that will feature actress Nicholette Reid. Harbor Hall • 325 Second Street (503) 347-4404 Bandon.
- 1 thru 3 Theater: A Flea In Her Ear.** The SOSC Theatre Arts Department presents this comic farce by Georges Feydeau in a dinner theatre format. SOSC Recital Hall • Southern Oregon State College (503) 552-6348 Ashland.
- 1 thru 5 Exhibit: The Sagebrush Ocean** A biogeographical exploration of the Great Basin by author / photographer Stephen Trimble. The High Desert Museum • 59800 S. Highway 97 (503) 382-4754 Bend.
- 1 thru 8 Exhibit: Strong Tea: Richard Notkin and the Yixing Tradition.** Museum hours: Tues-Fri 11am-5pm; Sat 1-5pm; closed Sundays and Mondays. Admission free. The Schneider Museum of Art • Southern Oregon State College (503) 552-6245 Ashland.
- 1 thru 10 Theater: Pinocchio.** Rogue Music Theatre presents a musical version of this play in association with Darkhorse Theatre. Performances are Fri and Sat at 7:30 and Sun at 2:30. Rogue Music Theatre • 201 Barbara Drive (503) 479-2559 Grants Pass.
- 1 thru 10 Theater: Peace Child.** Performances at 8pm Fridays and Saturdays and Sundays at 3pm. On Broadway Theater • 226 S Broadway (503) 269-2501 Coos Bay
- 1 thru 15 Exhibit: Business as Usual.** Sue Buck's series on corporate and political power. Stevenson Union Gallery Southern Oregon State College (503) 552-6465 Ashland.
- 1 thru 15 Exhibit: Contemporary Trends in Photography** including the works of Jacques Gael Cressaty, Dean Edward Cady, Jonathan Reef, Jeff Baldwin, Craig Barber, Rick Jurus, Jeff Murphy, Bruce Bennett and Michael Rubin. Bridget Fisher - Wood, bronze, and painted sculptures influenced by land and its movement. Wiseman Gallery Rogue Community College • 3345 Redwood Hwy (503) 479-5541 Grants Pass.
- 1 thru 16 Theater: Chicago.** The story of life in the late 20s is told through a series of jazzy vaudeville routines. Show times at 8pm Friday thru Sunday. Little Theater on the Bay • Sherman & Washington (503) 756-4336 Coos Bay.

- 1 thru 25 Exhibit: Janet Quaccia, a display of water-colors, prints, and cards.
Lithia Creek Arts • Water Street
(503) 488-1028 Ashland.
- 1 thru 30 Exhibit: *Art and Soul*, featuring Betty LaDuke, Stacy Smith-Rowe, and Lynn Rotham.
Hanson Howard Gallery • 82 North Main Street
(503) 488-2562 Ashland.
- 1 thru 30 Exhibit: Selections from the Permanent Collection.
The Schneider Museum of Art
Southern Oregon State College
(503) 552-6245 Ashland.
- 1 thru 30 Exhibit: *Living with the Land: The Indians of Southwest Oregon*. Explores the pre-history and life ways of Native Americans in Southwest Oregon.
Southern Oregon Historical Society History Center
106 N. Central Avenue
(503) 773-6536 Medford.
- 1 thru 31 Exhibit: Second Street Gallery presents Lisa Joyce-Hill's recent paintings and oils.
Second Street Gallery • 210 Second Street
(503) 347-4133 Bandon.
- 1 thru 31 Exhibit: *Certain Women Artists*. This exhibit features a mixed media by regional artists.
Rogue Gallery • 40 S. Bartlett
(503) 772-8118 Medford.
- 1 thru 31 Exhibit: *Naked Again*. A multimedia art exhibition pertaining to the human form. Artists include: Rick Hiser, Terri Raymond, Jim Nowak, Chris Hawthorne, Julie Hawthorne, Eden Vale Stevens, and Sharon Leahy.
Rick Cook Gallery • 705 Oregon Street
(503) 332-0045 Port Orford.
- 1 thru 5/18 Theater: *The Mystery of Irma Vep*. A Gothic mystery replete with vampires and werewolves and set in an English manor house and an Egyptian tomb. Performances Wed.-Sat. at 8pm.
Oregon Cabaret Theatre • First & Hargadine Street
(503) 488-2902 Ashland.
- 1 thru October 1991 Theater: Oregon Shakespeare Festival.
Presentations in the Angus Bowmer Theatre:
thru 10/27 • Shakespeare's *The Merchant of Venice*
thru 10/26 • Thornton Wilder's *Our Town*
thru 10/27 • Bernard Shaw's *Major Barbara*
4/17 - 10/26 • Jerry Sterner's *Other People's Money*
Presentations at the Black Swan Theatre:
thru 6/22 • Alan Ayckbourn's *Woman in Mind*
3/28 - 10/26 • Richard Nelson's *Some Americans Abroad*
7/3 - 10/27 • Lee Blessing's *Two Rooms*
Presentations at the Elizabethan Stage:
6/4 - 9/27 • Shakespeare's *The Taming of the Shrew*
6/5 - 9/28 • Shakespeare's *Henry VI*
6/6 - 9/29 • Shakespeare's *Julius Caesar*
For more information and free brochure:
Oregon Shakespeare Festival
P.O. Box 158 • Ashland, OR 97520
(503) 482-4331 Ashland
- 1 thru 1991 Exhibits: Annual exhibits include *Making Tracks: The Impact of Railroading in the Rogue Valley*, *HANNAH: Pioneer Potters on the Rogue*, and *Jacksonville: Boom Town to Home Town*. Museum hours: Tues.-Sun. 10am-5pm.
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- 2 Concert: **SOMEA Solo Contest**. A Sforzando Musical Event to be held from 8am to 5pm. Music Recital Hall • Southern Oregon State College (503) 552-6101 **Ashland.**
- 2 thru 4/5 Exhibit: **Watercolor Society of Oregon Traveling Show**. 20 award winners from the Watercolor Society's Spring show will be on display. Cogley Art Center • 4035 South 6th Street (503) 884-8699 **Klamath Falls.**
- 3 Concert: **Robert Bonfiglio Ensemble**. Marshfield High School Auditorium 10th and Ingersoll (503) 269-4150 **Coos Bay**
- 4 Concert: **SOSC's Concert Band** performs in the Music Recital Hall at 8pm. Music Recital Hall • Southern Oregon State College (503) 552-6101 **Ashland.**
- 4 thru 29 Exhibit: **Spring through the Eyes of Eugene Watercolorist Eileen Duffy**. Art Gallery • Umpqua Community College (503) 440-4600 **Roseburg.**
- 7 Concert: **SOSC's Vocal and Instrumental Jazz Ensembles** will Perform at 8pm. Music Recital Hall • Southern Oregon State College (503) 552-6101 **Ashland.**
- 7 thru 9 Theater: **Sunny Hillbillies 41st Annual Play**. Show time 8pm • Sunny Hill Elementary School (503) 269-0215 **North Bend.**
- 8 Concert: **Chester String Quartet** with guest pianist Lydia Artymiw will be presented by Chamber Music Concert at 8pm. Music Recital Hall • Southern Oregon State College (503) 552-6331 **Ashland.**
- 8 Concert: **Priscilla Herdman**, a contemporary folk singer will perform at 8pm. Carpenter Hall • 44 South Pioneer Street (503) 4881561 **Ashland.**
- 8 thru 10 Concert: **South Coast Dixieland Clambake Jazz Festival**
Performances will be held at various locations through the Coos Bay/North Bend area.
1-800-824-8486 **Coos Bay.**
- 9 Lecture: **Indian Basketry of S. Oregon and N. California**. A lecture by Nan Hannon as part of a series of conversations with local specialists about the Native Americans at 1:30pm. History Center • 106 North Central Avenue (503) 773-6536 **Medford.**
- 9 Concert: **SOMEA Solo Contest**. A Sforzando Musical Event to be held from 8am to 5pm. Music Recital Hall • Southern Oregon State College (503) 552-6101 **Ashland.**
- 9 Craft Fair: **Country Easter Craft Fair**. To be held from 8:30am to 4:00pm. North Bend Junior High School 1-800-824-8486 **North Bend.**
- 9 Concert: **Tziganka**, expatriate Russian music and dance troupe will perform at 8pm. Yreka Community Theater (916) 842-2355 **Yreka.**
- 9 thru 10 Antique Show: **4th Annual Antiques and Collectibles Show and Sale**. IWA Hall • North Bend 1-800-824-8486 **North Bend.**
- 9 thru 7/22 Exhibit: **One Man's America: a Retrospective of the Art of John Clymer, 1907-1989**. An exhibit on the art and life of noted western artist John Clymer. The High Desert Museum • 59800 S Highway 97 (503) 382-4754 **Bend.**

- 10 Concert: SOSC's Chamber Choir and Concert Choir** will perform works of Bach, Mozart and Vaughan Williams with string ensemble at 3pm. Music Recital Hall • Southern Oregon State College (503) 552-6101 Ashland.
- 13 Concert: Senior Recital** by Kathy Kirtley, Floutist. Performance is at 8pm. Music Recital Hall • Southern Oregon State College (503) 552-6101 Ashland.
- 14 thru 4/14 Theater: *Bus Stop*.** Performances on Fridays and Saturdays. Miracle on Main (503) 482-9659 Ashland.
- 15 thru 4/30 Exhibit: *Quilt Show*.** Seen at the Coos County Historical Museum. 1-800-824-8486 North Bend.
- 16 Concert: *Kuimba*** will perform an album release concert at 8pm. Umpqua Valley Arts Center • 1624 W Harvard (503) 535-6967 Roseburg.
- 20 Theater: *The Voice of the Prairie*.** Montana Repertory Theatre will wisk away the "winter doldrums" with a performance of John Oliver's endearing play at 8pm. Yreka Community Theater • 810 N. Oregon Street (916) 842-2355 Yreka.
- 21 thru 30 Theater: *Quilters*.** Performances on Fridays and Saturdays are at 8pm and Sundays at 3pm. On Broadway Theater • 226 S. Broadway (503) 269-2501 Coos Bay.
- 22 thru 24 Exhibit: Umpqua Vally Arts Association** is planning a tour to San Francisco to see Great Dutch Masterpieces from the Golden Age of Painting. Umpqua Community College Umpqua Valley Arts Association (503) 672-2532 Roseburg.
- 23 Concert: *Kuimba*** will perform an album release concert at 8pm. Ashland Community Center • 59 Winburn Way (503) 535-6967 Ashland.
- 24 Concert: William Wellborn,** pianist and professor at the San Francisco Conservatory will perform music of Mozart, Beethoven, Chopin, Schubert, Alkan and Liszt at 3pm. Redwood Theatre • 621 Chetco Avenue (503) 469-5775 Brookings.
- 25 thru 4/19 Exhibit: *Five Oregon Women*.** This exhibit is a celebration of Women's History Month. Wiseman Gallery • Rogue Community College (503) 479-5541 Grants Pass.
- 27 thru 4/19 Exhibit: *Water Colors*.** A showing of abstract watercolors and large painted Chinese screens by Margie Newman, Mon-Thurs 8am-10pm, Fri 8am-6pm, Sat 9:30am-6pm. Stevenson Union Gallery Southern Oregon State College (503) 552-6461 Ashland.
- 28 thru 4/22 Theater: *One Flew Over the Cuckoo's Nest*.** Performed by Umpqua Actors Community Theatre and directed by Les Simon. Betty Long Unruh Theater • 1614 W. Harvard Blvd. (503) 672-2648 Roseburg.
- 30 Concert: *Elijah: An Oratorio*** By Medelssohn. A Choral Performance by the Siskiyou Singers under the direction of Dave Marston. Performance is at 8pm. Music Recital Hall • Southern Oregon State College (503) 482-1905 Ashland.

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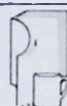
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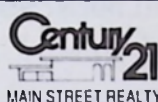


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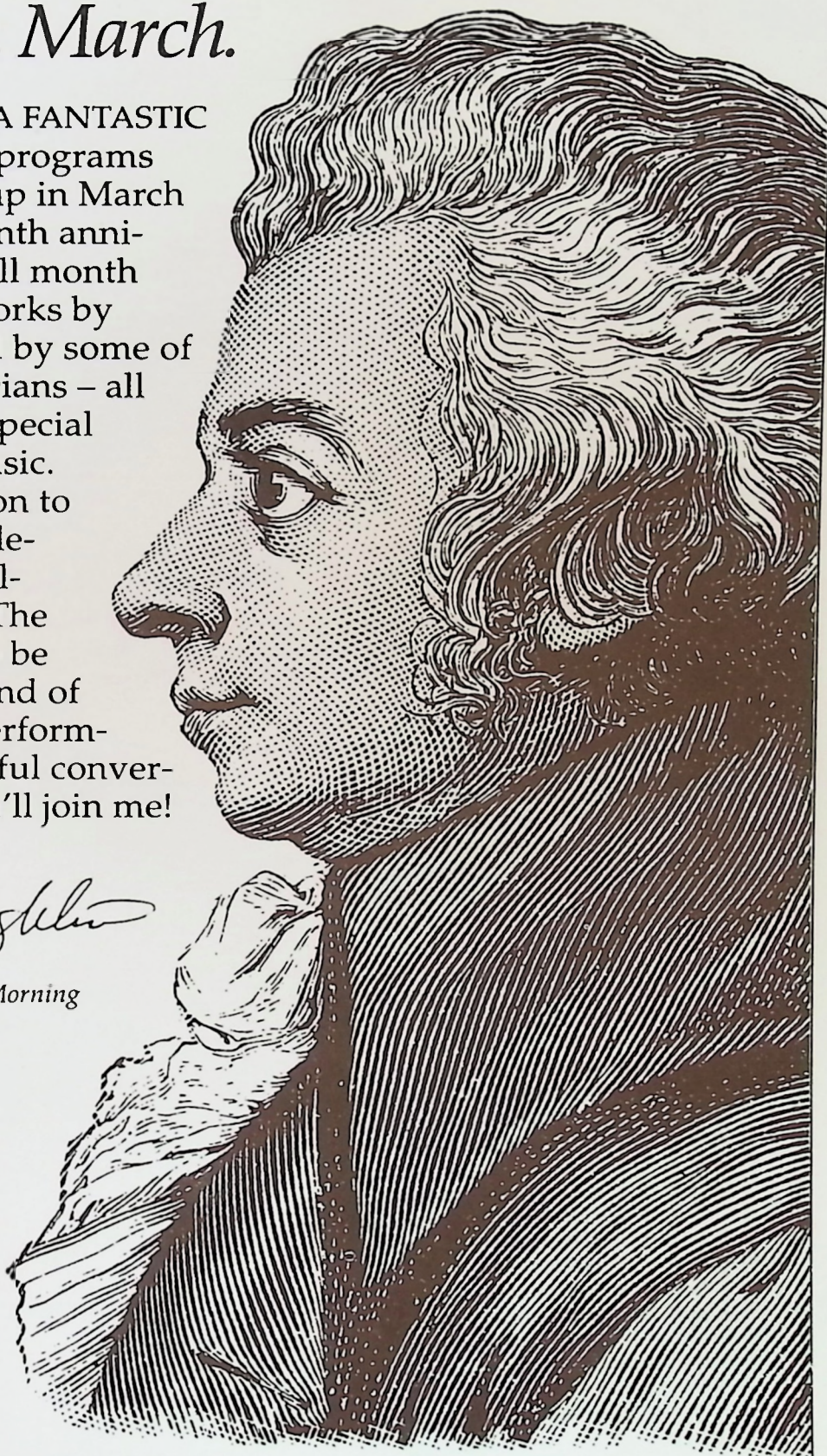
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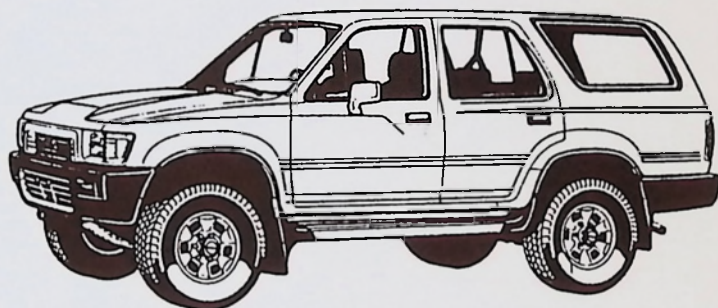


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